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FANNIE WARD

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NEW YORK, APRIL 9, 1910

AMERICAN artists of note in musical fields may be the exception in America, but in foreign parts they are so numerous as to excite professional jealousy as well as applause.

IBSEN's John Gabriel Borkman has been successfully produced in Japan. Proof alike of the universality of the truths that IBSEN illustrates, and of the reality of the modern trend in Nippon.

GEORGE BERNARD SHAW is said now to be scolding audiences that call upon him for remarks for applauding his plays. He seems to be the only man in public who has the courage of his modesty.

IN the death of CHARLES SPRAGUE SMITH, head of the People's Institute, the theatre lost a friend who enlisted its vital appeal in the ethical work that distinguished him. He was a good citizen and a maker of good citizens, and his place in the humanitarian movement of this great metropolis cannot be filled in this generation.

PREPARATIONS for the celebration of SHAKESPEARE's birthday on April 23 in England, and especially at Stratford, are making on a more elaborate scale than ever. Performances of his plays will be more numerous than usual, and, on the whole—though Germany steadily celebrates his fame—England is more than ever alert to honor him. And in spite of his unpopularity with many critics and managers, the Bard is faring as well as could be expected in New York.

WILLIAM WINTER'S life of RICHARD MANSFIELD, which THE MIRROR has reviewed, has attracted wide attention for various reasons, one being its revelation of the author as well as its revelation of the actor. Young players who have an earnest ambition for the theatre should ponder certain facts which in some measure explain MANSFIELD'S success. He was a musician, both a composer and a performer; he was a writer of rare force and skill; he was so gifted as a singer that he might have had a career in opera; he employed some of his leisure as a painter, and was well grounded in that art; and he was a linguist of no mean acquirement. Moreover, he found play for every accomplishment in his work as producer and actor, and he illustrated the fact that the actor never can have too much knowledge of any subject in any way related to the stage.

TO THE HONOR OF THE UNDERSTUDY.

A PERSONIFICATION of hope deferred is the "understudy." Yet this occasionally useful person is kept still happy and expectant by a salary and the consciousness that although chance seldom comes the understudy's way success almost invariably follows belated opportunity.

Does any one remember definitely that an understudy ever failed to make a favorable impression, if not a distinct hit, when chance favored a trial? Probably not. And thus it is that the average understudy is willing to undertake a period of artistic uncertainty in the hope that occasion may afford a reward that will solace for all the intervening time spent in speculation and possibly in comparative idleness.

When one considers the understudy's case it is a wonder that the wait usual between engagement and achievement does not breed a new character—and a character not admirable—in this type of player. He or she may start out with the most friendly feeling for the star or other important player whose place is to be filled upon emergency. He or she, in fact, may even be a companion in close friendship with the person for whom he or she some day in the indefinite future, if ill or accident so wills, is to be substituted. The relative positions thus held are the most trying, it must be admitted, in all the walks of the theatre. Trying they are not only to the understudy but also to the star or other player who daily greets the friend or associate who may be a successor.

In fact, the field of the theatre, in these friendly yet possibly antagonistic individualities, presents a condition that in no other walk of life could be tolerated without serious consequences to one or the other person concerned. And thus is illustrated an amity of feeling—or at least of conduct—that no other field of endeavor in like circumstances could parallel. So much for the artistic sense which in the theatre in other circumstances may furnish violent rivalries, as it often does in other artistic vocations, though in this peculiar personal juxtaposition it furnishes a paradox.

The understudy would not be human did not he or she, in furtherance of personal ambition, sometimes while waiting wish that the understudied might have an aching tooth that would preclude performance, or some other transient ill that would open the door of opportunity and present the prospect of better employment on proof of ability. In other vocations persons waiting for the incapacity of those whom they were slated to succeed would never stop in yearning for a slight indisposition that might give them a chance. Permanent disability or sudden death for the obstacle to their ambitions would grow into a dominating desire and color all their actions, fight the impulse as they might.

Thus all praise must be accorded to the understudy, who to-day is practically unknown, yet tomorrow may be heralded to fame, and who graces a trying position with virtues which most persons profess but few practice.

And the self-control exemplified in the understudy is a factor in his or her success when opportunity comes. Other factors in that success are easy to understand. The understudy masters every phase of the art of the understudied and adds in imagination—to be applied on occasion—other arts which are exclusively personal to the student and which usually adorn or newly vivify the part to be assumed.

THEY opened a new theatre in Reno, Nevada, the other day—a matter of professional interest. But the news dispatches dwelt at length upon other things associated with the event. For instance, it was telegraphed and "headed" characteristically in the press that one hundred and fifty divorce-seekers assisted at the *premiere*. Of this large number of persons seeking release from matrimonial bonds, and for the moment trying to forget their troubles at the play, there was but one member of the theatrical profession, the others being persons socially prominent from various parts of the country. Here is something for amateur sociologists who in the matter of divorce point accusing fingers at the theatre.

PERSONAL



QUINLAN.—Not many years ago a little choir singer of Boston shocked her choir associates by entering the chorus of the Castle Square Opera company in that city. That she should ever rise from the chorus never occurred to them. The chances seemed against her, but in their reckoning with chance they did not reckon with Gertrude Quinlan. She is an ambitious young woman who cannot be discouraged. When she entered the chorus she did so with the intention of getting to the top. Her next promotion will be to the position of a star. Now she is the featured member of Henry W. Savage's production of *Miss Patsy*. Miss Quinlan has been with Mr. Savage since her first appearance on the stage, and under his direction has steadily advanced. Her Annette in *King Dodo* and her Chiquita in *The Sultan of Sulu* showed what she could do, but it remained for her Flora Wiggins in *The College Widow* to prove that she had more ability than even her warmest admirers thought. After three years in the part of Flora she brought success to the role of Honour in *Tom Jones*. New York is now waiting to see her latest success, which Chicago is selfishly detaining.

BERGEN.—The Shuberts have announced the engagement for five years of Thurlow Bergen as leading man for Marietta Oily. After many years of excellent work, which seemingly was not appreciated, Mr. Bergen made his Broadway hit at the Comedy Theatre in *The Watcher* this season. Then followed his engagement as leading man with Marietta Oily, for whom he will continue to furnish able support for five seasons.

TERRY.—Ellen Terry has scored another triumph in London. On the opening night of Sir Herbert Beerbohm Tree's production of Shakespeare's *The Merry Wives of Windsor*, in which Miss Terry appeared, Sir Herbert, in addressing the enthusiastic audience, paid Miss Terry a very pretty compliment in the words, "I am glad to see that you find this comedy, like Miss Terry, has not lost its charm." To cries of "We want Ellen! Speech from Ellen!" Miss Terry responded with a smile. An admirable characteristic of London—and for that matter of English—audiences is a constant loyalty to stage favorites.

MONROE.—Frank Monroe has the enviable ability to make friends wherever he goes. This is demonstrated by the number of persons who go to Alias Jimmy Valentine especially to see Mr. Monroe. Last Summer he played a short stock engagement with the Cook Stock Players in Hartford, Conn., and Springfield, Mass., during which he made many friends in those cities. A person from Hartford or Springfield who comes to New York now finds his visit incomplete without going to Wallack's, where Mr. Monroe is playing the part of Doyle, the detective, in *Alias Jimmy Valentine*. His personal popularity, combined with his acting ability, makes him a valuable asset to any production.

Dwyer.—With several of her associates in *The Dawn of a To-morrow* Ada Dwyer has sailed for London to appear in support of Gertrude Elliott in Eleanor Robson's late success. For several seasons Miss Dwyer had been with Eleanor Robson, now Mrs. August Belmont, and had become one of Miss Robson's most intimate friends. As Mrs. Waring in *The Girl Who Has Everything*, Biddy O'Mulligan in *Nurse Marjory*, Elizabeth Raffleton in *Susan in Search of a Husband*, Lise Heath in *Salomy Jane*, Mrs. Leadbitter in *Meredith Mary Ann* and afterward as Bet in *The Dawn of a To-morrow*. Miss Dwyer's success was second only to that of Miss Robson. Recognizing Miss Dwyer's part in making Eleanor Robson's production of *The Dawn of a To-morrow* a success, the Liebiers have engaged her for the support of Gertrude Elliott.

The Usher



Having tried the police as stage censors, and apparently found them lacking in some characteristic that a good censor should possess, the authorities of Baltimore now propose a censorship board.

To this end the City Solicitor of Baltimore has drawn up an ordinance providing for a body of six members, to consist of the Mayor, the Collector of Water Rents and Licenses, the President of the Police Board, the President of the Maryland Society for the Protection of Children, and two others to be named by the Mayor. These persons are to serve without pay.

The ordinance provides that if the suspicions of the six censors are aroused or a complaint is made as to any play, its manager shall be required to give a private performance at which at least two of the censors must be present to pass upon its merits.

This plan may look good to official eyes—at least to official eyes in Baltimore—or to the eyes of the officials named and others to be appointed by the Mayor—but, like all other human plans, it may have defects.

With the Mayor as a member of the board and his power to appoint two other members—to say nothing of his possible influence at least with the Collector of Water Rents and Licenses—it would look as though he would be the real censor in emergency. Thus the others on the board would be useless except to form a quorum for meetings at which it might naturally be decided that, like King Edward or some other royal personage, the board should "command" a performance now and then of plays which all desired to see without the risk of association with the rabble that usually attends the theatre.

And yet there is one mystery in the matter as it is thus far developed. Why appoint the Collector of Water Rents and Licenses as one of the censors? It may be that the Baltimore Collector of Water Rents and Licenses is an exceptional person, with qualities that peculiarly fit him for stage censorship. Many a man in a strange vocation is fitted for another vocation quite unlike the one with which he is officially or professionally associated. And there may be in Baltimore a Keeper of the Pound and a Sealer of Weights and Measures who are not only eligible but admirably apt in stage censorship and who yet may find places on the board at the pleasure of the Mayor.

Percy MacKaye has written pertinently upon the subject of child actors, apropos of the agitation of the question in Massachusetts.

"The dramatist in his art," says Mr. MacKaye, "is vitally affected, among other things, by these three things, in which child-acting is involved: (1) The scope of his theme, (2) the scope of the actor, (3) the public status of the theatre. First, then, in regard to the dramatist's theme: If child-acting is prohibited, a vast and inspiring field of creative effort is, at one blow, cut off from his imagination and art. An arbitrary law (affecting vitally his art, yet ignoring its nature) says to him: You shall not choose any dramatic theme to which the child-value is essential. And what do I mean by 'child-value'? I mean the emanation of the spirit of childhood; an emanation which only a little child can convincingly give forth, and which no mature person, who happens to measure a child's length by the yardstick, can ever reattain—the emanation of childhood, roughly speaking, under the age of twelve."

"Now this 'child-value' in drama is all-important to a great variety of themes vital to the public to-day," continues Mr. MacKaye. "The dramatist has written, let us suppose, a drama on child labor; its theme is to impress vividly upon the people the poignant and degrading misery to which childhood is subjected

in our factories, with the aim of rousing public opinion to right these conditions. The chief character is a little child. It is to be enacted by a child-actor—a happy and well-cherished little artist behind the footlights, who thus devotes its discipline and training to the task of helping to emancipate its unhappy brothers and sisters beyond the footlights. Only such a child-actor (not a spurious substitute in the way of a grown-up counterfeit) could possibly impersonate such a part and achieve the resulting public good. Yet a law is passed to prevent this public good. Surely such a mistake needs no enlarging argument. 'Child-value,' then, is as important to interpreting many themes of the dramatist as it is to the painter and the sculptor. A mature person, dressed and posed as a little child, could as fittingly sit for a child-figure to a portrait, or mural painter, or to a sculptor for a child-motif in sculpture, as impersonate fitly a child-part for a dramatist."

Mr. MacKaye then points out that the scope and art of the actor are affected by the prohibition of child-acting. Most of the highly gifted actors of all times have begun their art as children. Technical excellence in mature acting is therefore affected by beginning early, as in the other fine arts. This again affects the whole art of the dramatist on its interpretative side. The art of child-acting is thus the foundation of a very noble art, capable of developing civilization, while in itself it is a lovely and renovating force in an institution relegated to destructive influences by an apathetic or adverse public opinion. "For if public opinion took a really enlightened view of the public function of the theatre," says Mr. MacKaye, "it would of course put it upon a wholly non-commercial basis, like that of the universities, art museums and public schools. Until it does so, however, it will do, I believe, a great and needless wrong to the better influences of the theatre itself, and therefore to the common weal, if it forbids child-acting, for by so doing the public virtually says to the theatre: 'Go to! You are a vast public influence, and you are on the way to the devil. Go, then, a little quicker and take us along with you.'

"Bad as undoubtedly are many conditions of the stage," he concludes, "I may add, as a worker in the theatre, that I count it as an inspiring and educational advantage to have been practically born in it, and to have experienced as a child, with my father and elder brother, an early sense of the discipline in art, the idealism of purpose and the hard work of life 'behind the scenes.' This, of course, is a personal view of the subject; but surely, before child-acting is forbidden by law as harmful, strong and specific statistics should be forthcoming to show that it is so."

J. H. Twogood, correspondent of THE MIRROR at Boise, Idaho, will be eighty-four years old in July.

Mr. Twogood went into the territory where he has since resided at a period when the white man was forced to contest the right to live with the Indian.

In a reminiscent mood the other day he revealed the fact that he was a pipeman for Metamora Engine Company No. 2 in Chicago, in 1845, when that city boasted only two hand engines as fire-fighting apparatus.

Mr. Twogood once in Chicago, to meet an emergency, played Mose, the Butcher Boy of the Bowery, with Barney Williams, who with Mrs. Williams was managed by John B. Rice in 1849.

Robert Mantell, while playing in Los Angeles, was honored by notable social attentions, the traditional lot of the successful Shakespearean actor.

At a dinner where he was a guest he met among others Mrs. Goldsmith, whom he recognized as a former stage favorite, Lillian Burkhart.

"In common with many members of the profession and with the public," said Mr. Mantell to Mrs. Goldsmith, "I regret your abandonment of the stage. But perhaps I cannot blame you, as I understand you have married a merchant prince."

"Oh, no, Mr. Mantell," replied Mrs. Goldsmith, "not a merchant prince—a merchant tailor."

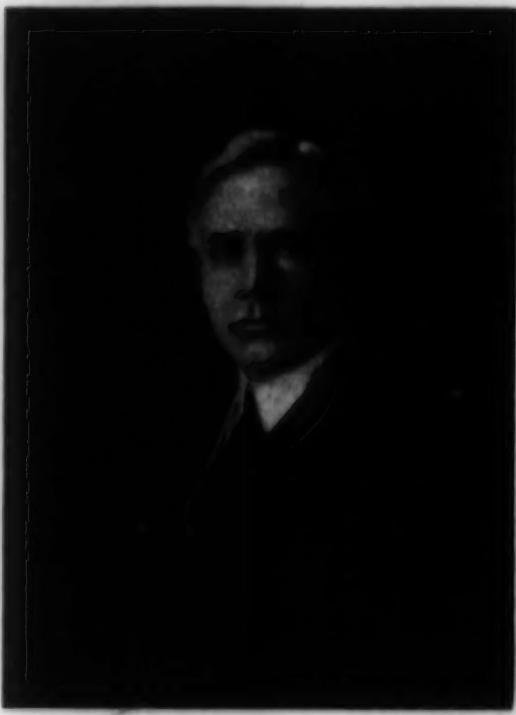
THE IRVING MEMORIAL.

The memorial to Sir Henry Irving, subscribed for entirely by the profession, is a statue about nine feet high, and shows Irving in modern dress and wearing university robes. Brock, R. A., is the sculptor. The site is behind the National Portrait Gallery, facing northward up Charing Cross Road, London.

EIGHTY-ONE YEARS OLD.

Hermann Vezin, the venerable actor, a sketch of whom was recently published by THE MIRROR, celebrated his eighty-first birthday in London recently. Mr. Vezin is ill, and on his natal day received many professional friends while in bed.

CHARLES J. ROSS.



From the West come new reports of Charles J. Ross' pleasing work in *The Love Cure*. Mr. Ross has been with this light opera since its opening in New York in September. He made his first appearance as a mimic and a singer in 1885, and since that time has appeared chiefly in light operas. He was for several years with the Weber and Fields organization, and in 1907 starred in *The Social Whirl*. With *The Love Cure* gradually working its way to the Coast, meeting with favor everywhere, Mr. Ross' return to New York will not be an early event, although he is always welcome on Broadway.

STRIKING COMPARISONS.

The production of the fragment of a comedy from George Meredith's manuscript in London, has stirred one critic in the *New Age* to somewhat striking comparisons: "The Sentimentalists," he says, "is little more than a glimpse of what English dramatic literature might have been if the first-rate artists of the late Victorian period, instead of the tenth-rate ones, had written for the stage. Its language is that of the finest parts of 'Evan Harrington' or 'Beauchamp's Career.' It has only to be compared with the language, let us say, of *The Notorious Mrs. Ebbsmith* or *The Second Mrs. Tanqueray*, in order to see what shoddy stuff the theatre has dealt in. The contrast is even more marked in subject matter. If the women of Meredith could be brought upon the stage, how they would sweep the mob of brainless coquettish and melancholy adultresses, the Mrs. Dots and Mrs. Tanquerays, into insignificance! How vulgar and contemptible this portrayal of life has been! The characters of Pinner and Jones live in an atmosphere of grubby plutocracy. They reel of Pall Mall and afternoon calls, while those of Meredith, true aristocrats, are forever out upon the countryside discoursing of all the universe, from women to wild flowers." And yet Meredith as a dramatist might have been the Meredith as a novelist, whose creations were for the appreciative few. The theatre caters to the many.

THE WORK OF CLYDE FITCH.

Walter Pritchard Eaton, in *Scribner's Magazine*, considers "The Case of Clyde Fitch" as a man of letters. Because Fitch's plays do not make first-rate literature, because Ibsen's plays or like Sheridan's, is no reason for denying them literary value, says Mr. Eaton. "In the long array of his plays, stretching over a period of almost twenty years, will be found a varied record of the fashions and fashions of the hour. The minute and faithful gift of observation which was his gave Mr. Fitch's plays an immediate appeal and their most lasting value." Perhaps, concedes Mr. Eaton, this is not literature. But "one is only left to speculate whether, after all, some acknowledged men of letters deserve as well of fame for any contributions they have made to vital truth in art."

IBSEN'S NATIONALITY.

It has been asserted that Ibsen was not a Norwegian. But in the current *Nineteenth Century* Halvdan Koht adduces proofs, not only that Ibsen's ancestors had lived in Norway for generations and had had their minds molded in the social and intellectual life of that country, but also that among his immediate ancestors were some of pure Norwegian descent. Numerous errors of fact and inference made by Edmund Gosse in his life of Ibsen are corrected by this writer. Koht concludes his article on "Ibsen as a Norwegian" with the words: "Norway saw him born. Norwegian society and history molded his genius, as a Norwegian poet he claims to be interpreted and understood."

The Matinee Girl

"**W**HAT a good thing is breeding! I don't mean birth, mind you, nor position, but delicacy of perception and fine sensibilities! A hod-carrier may have it, and a millionaire may not!" exclaimed Dorothy Donnelly apropos of men and women and beauty.

There's a slender young woman with strong, clear-cut features, who conveys that impression of breeding as Miss Donnelly defined it, while on her daily rides in the park, on her daily walks down the avenue, and every night that we see her on the stage in *The Girl He Couldn't Leave Behind Him*. Her name is Grace Carlyle.

She is little known. The *eleventh person* I asked was able to tell me a little about her. The eleventh said, "I do."

She came from that State, whose name is a synonym for breeding, Virginia.

Part of her youth was spent in Jacksonville, Fla., and her taste for the daily rides and drives was formed on her father's plantation in Orlando, Fla.

Her stage debut she made with the Belasco Stock company in Los Angeles.

There Mrs. Pat Campbell saw her, exclaimed, "What a fine, tall girl!" and engaged her to tour the West with Electra. Three years ago she came to New York and was engaged by Daniel Frohman to play Marise in *The Thief*. She resumed that role the next season. Last winter we saw her as the leading juvenile in *The Miss of Fate*. Her role in *The Girl He Couldn't Leave Behind Him* is that of the young wife of the man with the girl who couldn't be left.

You are not pretty," says Marietta Ollie's north wind stage worder.

"I am not pretty," she repeats, and tells the truth. But she has charm, and in the winsome words of Maude Adams as Maggie Shand, "If a woman has that, nothing else matters."

Of slender figure, she is as supple as Bernhardt. That figure is one of the tony category of fascinations. It is of medium height and thinness, of cat-like swiftness and adaptiveness. When a man takes her in his arms it is not as though he embraced a post adorned with the latest fashions, nor a case of nervous exhaustion, but a tense, electric creature, half-child, half-woman. She has a quick, catlike grace of movements. A stiff or awkward gesture seems impossible to her. Her well-schooled body is the superlative of pliancy.

In her face piquancy makes prettiness quite superfluous. It is a vivid face of sun, glancing expressions, as plain and as fascinating as Marie Tempest's.

Her facial expression is concentrated in her eyes—eyes long and narrow and deeply set, warm gray lit by reddish flames—and in her mouth that falls readily into gay, childlike smiles. She can express agony without making faces that give our countenances a sympathetic hurt.

She gets about the stage as though she had taken her first lessons in walking on tiptoe. Her long, nervous hands and slim arms are valuable weapons in the arsenal of her eloquence. Her gestures are strong, quick, broad, sweeping. One sees no faddish wrist movements. Hers are active elbows.

Her voice has the ring of metal in it that we always note in the voices of mental women. Yet here is not aggressive mentality. She has temperament, not temperament on earth and elephaninely rampant, but temperament controlled; not temperament the master and tyrant, but temperament the servant and aid.

Temperament and sense, with reason over in its throne, commanding both these,

is that phase of Marietta Ollie that we see in *The Whirlwind*.

If you meet Zelda Sears wearing a lowering brow these smiling Spring days, don't fancy the soul of the mother-in-law part she plays in *The Girl He Couldn't Leave Behind Him* has entered into her good-natured being. It is the effort to subdue her hair that causes that acid expression. She is a martyr to her art.

Nature gave Miss Sears crisp, curling hair. Art, or her devotion to art, has robbed her of it. To lend her features the necessary severity for her terrifying part she



Grace Carlyle

brushes her hair straight back from her face, drawing it taut as a clothes-line on a damp day. But this is not enough. The curls defy her and rise Phoenix-like from the ruthless treatment of the comb. Miss Sears tries pomades. The curls rose glistening from their oily bath. She immersed them at last in water. Every night she wets her hair thoroughly and imprisons the fluffiness beneath the prim swirl for the first act. Before the third act she wets it once more and plasters it down with a relentless brush and draws the swirl to a headache tightness around it. The curls succumb, but the nerves protest. Every day Miss Sears is wracked by neuralgia.

Two compensations wait on her daily headaches. One note from a critic has gone into her scrap book. "You are hereby canonized in my mind as the only woman I know who completely sacrifices her personal vanity to her art." The other is the confidence of Vincent Serrano, the son-in-law whom she heckles in the play: "You look so dreadful that I am positively afraid of you."

Doris Hardy, so far as the returns that have reached me read, is the youngest playwright in captivity. She has written a sketch, *The Lie*, for two women. It has been booked for Keith and Proctor's in Boston this month. Miss Hardy is seventeen, though in a small silk green bonnet she is wearing this season she looks twelve. She is a member of The Man of the Hour company and is the daughter of Helen Avery Hardy, an actress, who I believe between the regimes of Frank Wiltzack and Texon Worm was general press representative for the Shuberts.

One goes to the theatre to see Grace Filkins' gowns and stays to see her act. One of the best dressed women on the stage, we look to her for sartorial hints. Two of

these she gave me at her apartment while she made tea as she learned to make it by watching the slim brown fingers of the dainty Japanese woman at her task.

"I always plan straight lines and simple effects," she said, "with somewhere one touch of individuality. For instance, on a black satin gown made simply and following the figure not too closely, nor too far off, I wore a big bunch of violets. For years I wore only black and violet."

"One woman dresses for her hair. Another for her eyes. It is my opinion that they are both wrong. I dress for my skin—my complexion. The hair and eyes are not true guides of dressing. The skin is infallible."

"Good-bye!" croaked Hooley, Miss Filkins' beloved rude parrot. Whenever the small green parrot with the golden head and eyes like red beads opines that a visitor has stayed overlong he hoarsely shouts "Good-bye."

Miss Filkins lifts him from the cage and flattens his pert head against her cheek, and strokes his green wings, apologizes for him and tells his history. One admiral of the United States Navy presented him to another, her husband, Admiral Marix, who named the parrot after the donor.

But Hooley was brought up in the Australian bush and lacked early cultivation. That is the reason he drives the visitor away with a baleful glance of his red eye and his husky, malevolent warning, "Good-bye."

Almost as rude as Miss Filkins' traveled mascot is Grace Livingston Furniss' saucy dwarf collie, "Jefferson Sij," whose intimates he permits to call him "Jeff," is a wee yellow and white dog that carries his head and tail high and that has a bark that is a cross between a shriek and a tenor's high C. "Jeff" attends all Miss Furniss' rehearsals, and all of the company stroke his head whether they like dogs or not, because, quite unfairly to the dramatist, they attribute to him the success of *The Man on the Box*.

The psychology of the millionaire maid who elopes with her father's coachman has always been puzzling, especially to the millionaire father. William Hurlbert sheds an X-ray upon a form of that attraction in his new play, written, I have heard, for Orrin Johnson, and called *The Coat and the Man*. The smart folk in the play circulate about a handsome, sturdy, clean-minded stone-mason at work on a Long Island estate.

"Give us a recipe for a playwright," a Lamb flung at the tall young dramatist.

Mr. Hurlbert flung back: "Two parts woman, two parts man, and one part child."

Alice Fischer inspired the latest Wilton Lockanism. "Really, Alice," observed the former Svengali to the energetic actress, "I don't know whether you are an ingenue or an engineer."

Ethel Barrymore and Blanche Ring both suffer from the nightmare fear of being submerged in an encroaching sea of flesh. When, therefore, the star of Mid-Channel, a guest at a dinner given by the star of *The Yankee Girl*, saw a pig as a souvenir she inquired,

"Is there anything personal in this?"

"You may consider the source," returned Miss Ring.

THE MATINEE GIRL.

THE GIRL IN WAITING

Cohan and Harris will produce *The Girl in Waiting*, a farcical comedy by J. Hartley Manners, at Hartford on Monday night next. The cast, which will be headed by Laurette Taylor, will include Norman Taurog, Arthur Lewis, A. H. Van Buren, Wallace Eversine, Herbert Budd, H. J. Carroll, Frederic Powell, J. M. Troughton, Galloway Herbert, A. Glenmore, Joseph Allerton, E. Warren, A. Davies, Jess Keppier, Marion Abbott, Alice Gale, Eliza Mason, Ada Gilman, Mary Keough and Geraldine Pock. Cohan and Harris have chartered a special car for their New York guests at the opening.

OLIE MACK MUSICAL COMPANY

The Olie Mack musical repertoire company, which is touring the Pacific Coast, reopened the Portland Theatre, Portland, Ore., beginning at the Sunday matinee, March 27. The offering for the first week was *A Night on Broadway*. The second week Finigan's Ball was the bill. Mr. Mack is an Irish comedian. His company includes Dot Blott, Walfred Wistrand, Vito Knight, Joe Mason, E. S. Norton, Jessie Huston, Edna Benson, Walter C. Wilson, Grace Fredericks, G. Peters, George Kunkel, William Bailey, Harry Mornette, Genevieve Crowley, Burnett Loridge, and a large chorus.

NOT FOR GIRLS.

Charlotte Walker Declares Home the Place for Them, Not the Stage.

"Should girls go on the stage?"

"Rarely!"

Thus Charlotte Walker, Mr. Belasco's star of *Just a Wife*, asked and answered her own question. But she had not exhausted the subject with that. Miss Walker has some emphatic opinions on the stage as a career.

"Perhaps I shall call forth a protest from my profession," she continued: "but for the benefit of girls who write me from all over this country—girls who are dissatisfied with the monotony of home and humble environment, I must say that the stage is the most difficult of professions."

"Their letters recall the old story of how Indian babies were thrown into a deep pool, and if they managed to swim ashore they became great warriors. But, alas for the others!"

"That is the way of the stage: the water is so deep, the current so treacherous. Unless a girl is peculiarly fitted, first with character, talent and some attractiveness, she will surely fail."

"The theatrical season is only thirty weeks long, practically only one-half of the year. An actress must make enough to support herself through the long idle months. A beginner's salary is from \$18 to \$25 a week. Bound fine, doesn't it? Wait until you live awhile at hotels on that; nothing saved for that idle time, I assure you."

"Perhaps you've bought frocks for your part; there are long weeks of rehearsals, and then the play fails. Then the long tramps for another engagement, up and down Broadway, living at a cheap boarding-house, growing shabbier and thinner. Ah! then you appreciate the folks at home."

"I couldn't picture the scene as dark and lonely as it really is. And if the girl becomes what we call successful, the higher she goes the greater the fear. Will she be able to stand the strain? Can she give them better work than last time? Has she really developed? Will she fail when she has nearly reached the goal? There comes a time when she has given them all, all of which she could ever be capable. She has used every trick and all the soul that God has given her, and they demand more. She finds she is no longer young, just a little passé. It becomes more difficult to hold a position, and by and by she is merely a faded memory. For this chimera she has given her life."

"Maybe you think it strange that a woman who has reached the position of star should hold this view, but I know what work it cost me and the terrible struggle it costs every girl."

"For that reason I hold that there is more contentment in a humbler profession, if it is stationary. Then a girl can have a home, gather about her her friends, and enjoy the respect and friendship of her townspeople. She can have a family and the happiness that that brings; but the girl of the stage is forever on the wing. It is difficult for her to keep even a respectable dog or eat in a hotel, much less a husband and kids. That's all."

GERMAN COMPANY AT TERRACE GARDEN.

Adolph Sueskind, proprietor of Terrace Garden, and Richard Pitrot, the international manager and booking agent, have completed arrangements to bring the Intime Theatre company from Frankfort, Germany, to Terrace Garden. The contracts were signed March 22 and the company will open June 1 for four months. The most prominent members of the company are Marie Jr., Rose Bertineti, Minnie Dressel, and Joseph Valle. These names are well known to the German Stage Association. The company intends to play one-act operettas, French comedies from the repertoire of the well liked Caharel, Hall. Their repertoire also contains the sensational plays, *The Paris Chambermaid*, *Race*, and *The Bed*, which have been presented in Vienna as well as at the Apollo Theatre in Berlin.

Richard Pitrot has signed this company to appear in America for two years. After they close at Terrace Garden he will send them on a tour of the country.

MRS. TRINE'S RECITAL.

Grace S. Hyde Trine (Mrs. Ralph Waldo Trine) will give an evening of original poems, children's verses and monologues in the Waldorf apartments, Waldorf-Astoria, Saturday evening, April 9. Miss Trine will have the assistance of the following well-known artists: Mrs. Harold Weaver, soprano; Miss Nicola Thomas, violiniste, and Charles M. Reylea, baritone. Mrs. Wilson Woodrow, Mrs. Walter Russell, Nance O'Neill, Mrs. John Denis Mehan, Mrs. Richard Wrightson, Madame Coline de Falakoska, Miss de Falkoska, Mrs. Edgar L. Street, Edith Cline Ford and others are patrons of the entertainment.

ANOTHER BRIEUX PLAY.

Eugene Brieux's play, *The Three Daughters of Monsieur Dupont*, with Laurence Irving and Mabel Hackney in the leading roles, will be presented for the first time in New York by Mr. Irving at the Comedy Theatre April 18, following *Mary Mannering in A Man's World*. Mr. Irving will present the play for two days out of town prior to the metropolitan premiere. Dorothy Dorr, Emily Wakeman, Jeffreys Lewis, Isabel Aldrich, Charles Millward, J. Hooker Wright, Alfred Cahill, Henry Scarborough, Pauline Whitson, Louise Wolfe, and Henry Mortimer are in the company. Mr. Irving is the author of the English version and staged the production.

TOPICS OF THE TIMES

Finding Fault with Shakespeare's Humor—How Marietta Oly Learned English—New England Towns Without Theatres—Comments on the New Plays of the Season.

"The critic is a man who expects miracles," is the way James Huneker puts it in one of his books, incidentally fastening a new stigma upon the hard-working fraternity who burn the midnight electric light over an autograph on a new play. One critic actually finds fault with Shakespeare's humor, and that after 300 years and in despite of Heine's dictum that the Bard of Avon created, with Cervantes, the most humorous character in the whole range of fiction. Not only is Shakespeare charged with having signed his name to another man's plays; but he must now stand accused of being a bungling humorist. Truly, a critic is a man who expects miracles. Yet there are some who are stupid enough to prefer the humor of Shakespeare to the humor of some of the critics who criticize his humor.

JH

Marietta Oly objects to the title of "Madame" attached to her name. She would rather be addressed without that appendage, which she regards as cumbersome. You might address her as "Countess" and not be far from right, but she scorns that, too—very sensibly.

To an interviewer she recently revealed the secret of her rapid acquirement of the English tongue. Aside from assiduous study under a teacher, she read *Hedda Gabler* and *Rosmersholm* in English. Having played these roles many times in German, she knew every word of the two plays by heart, and thus quickly familiarized herself with them in English in the translations.

Her pronunciation is simply marvelous, considering the short time she had to devote to study. But Oly is something of a genius as a linguist. When a mere child she made her theatrical debut in Italian. In a few years she made a prominent place for herself on the German stage. Now she is winning her way in the third language of her career.

JH

The Manchester Union declares that "something is the matter with the theatrical business." It says that the class of New England cities which for a generation have maintained a theatre now have nothing of the sort. "Manchester has not a single house of dramatic amusement now doing business."

The Union seeks to find the cause, and points out that moving pictures have displaced 90 per cent. of what was formerly the dramatic entertainment of the New England public. It asserts that moving pictures are better entertainment than some real drama, and they are cheaper.

"People in years past," it says, "have paid too high prices for inartistic entertainments. Too much of what they have paid has gone to the expense of management, and of the small part that has gone to art too much has gone to the art of musical comedy, the usually vulgar, semi-degrading stuff that managers have found it profitable to present to their customers, who, in a small city, have to take what they can get."

New England is not the only section that has experienced the change to which the Union refers. Recently one of the most prominent theatres in New York—the Savoy—was turned into a moving picture house, following the example of the Majestic, the Lincoln Square and other well-known playhouses.

JH

It seems strange that there was ever a time when the artistic spirit so moved a New York audience that it called for the scene painter in order to betoken its appreciation of a pretty landscape to the artist in person.

That was one of the first-night incidents of Bartley Campbell's play, *My Partner*, at the Union Square Theatre, Sept. 16, 1879. The beauty of the first-act scene so impressed the audience that it called for the painter, Mr. Marston. The critics concerned themselves with the scenery in reviewing plays in those days, and the *Herald* said: "The play opens in the mines of northern California, with a view of Mount Shasta in the moonlight, in which Marston has excelled himself. Indeed, for depth of perspective and tone in color, as well as

for majestic grandeur of proportion, it is almost above criticism."

The news that always trickles through after an event has transpired at a distance, especially a theatrical event, indicates pretty clearly that Mr. Frohman made a mistake when he gave Marie Doro the leading role in *The Climax* in the London production of Edward Locke's comedy. The piece had only thirteen performances. A strong element of attraction was slighted in the poor rendition of the music by the star in the role of the prima donna.

Joseph Weber was fortunate in getting Leona Watson to create the part. Although practically unknown, Miss Watson not only had the operatic experience to sing the incidental music pleasingly, but she had an insidious charm of manner which enabled her to give a delicate touch of melancholy even to the homely comedy. These qualities were happily duplicated later, when Margaret McKinney appeared in the part for several months in Weber's Theatre, and exactly this conjunction was lacking in Miss Doro. Wherefore the comedy, shorn practically of its only charm, failed in pleasing London as it pleased New York for upward of eight months.

JH

Among the most astonishing news of the day is the announcement that Maude Adams will not appear as the seductive Hen Pheasant in Rostand's *Chantecler*, with which Mr. Frohman has endowed her, but in Guitry's part, the title-role—*Chantecler* himself. It is said that tears filled the eyes of the actress when, out in Chicago, she met her manager's messenger, tore the wrapper off the package which he handed her, found it to contain Rostand's own copy of his play, and a letter from Mr. Frohman telling her that "she is the author's choice to act the English title-role of his *Chantecler*."

"This is simply grand," she exclaimed.

All of which is quite different from the recently cabled, spiteful announcement that M. Rostand had blandly inquired when told that Mr. Frohman had deposited \$20,000 for the English rights of the play: "Who is Charles Frohman?" It is now apparent that this was utterly gratuitous, as well as discourteous. Rostand not only knows Mr. Frohman, but also Miss Adams, who appeared in his *L'Aiglon* ten years ago.

But why Miss Adams is to act the male role, which even tried the robust physical powers of Guitry. Instead of the charming pheasant, in which Madame Simone won golden laurels, is a mystery. And the inquiry is natural, who will impersonate the pheasant, if not Miss Adams?

JH

The theatrical season now drawing to a close has been, so far as New York is concerned, one of the most remarkable in a number of years. When the record is made up it will be found that more plays have been produced than usual, in spite of which the successes will show a percentage not in excess of the average.

But the rule has been that the class of plays tried out has been above the average in merit and artistic purpose. Too many have been along the same line of thought. Ideas soon wear threadbare in plays.

The romantic hero with the characteristics of *The Prisoner of Zenda* was reduplicated until he pallied on the playgoer. The Western hero had his little day and disappeared, and then suddenly the stage was inundated with plays dealing with the hero of Wall Street and problems of finance and the captain of industry. The model created in *The Lion and the Mouse* was promptly imitated in *The Man of the Hour*, *The Great John Ganton*, *The Battle*. The thief had his inning. After Raffles came other Raffles.

All these are characters of elemental traits. Their distinguishing marks are easily recognized and easily imitated, and their elemental simplicity appeals readily to the average playgoer, who delights to leave his mind at home when he goes to the theatre. But once seen such characters are not easily disguised, and they soon cease to exercise any interest. Something else has to take their place.

The play of character which denotes the

inner workings of the human conscience and presents life individualized with all its facets, is a rarer thing, and offers difficulties in the writing and the interpretation. Such types endure.

Nothing interests us so much as to see revivified the mainspring of action in others' lives. Pope epitomized this meaning in a line:

The proper study of mankind is man.

Poe insisted that the situations, the points of interest, of a story should develop from within—from the characters. The characters should not be bent and twisted to conform to preconceived situations. The whole interest of drama has been described as growing out of the "clash of characters." The play of situations is merely for the hour.

This accounts for the interest that has been manifested in *The Passing of the Third Floor Back*. This play is not only well acted, but it deals with a character who differs from others. The Stranger in this play does not act according to rule and rule. Every stage of development is not anticipated, but has something of the interest of surprise.

It is this that makes Ibsen popular with many playgoers brave enough to disregard the flings of those who choose not to come under his lure. It is the secret of Shakespeare's popularity on the stage after 300 years.

All the claptrap devices of theatrical craftsmanship to produce thrilling stage effects are short-lived. No theatrical offering was more popular than *Humpty Dumpty* twenty years ago; but the public has reached an adult stage, and pantomimes, with their vampire traps and mysterious closets and brilliant costumes are now reserved for children.

The trend of the times is for something new, and New York managers are groping to lay their hand on the right thing. Good farce goes hand in hand with good drama. There never was a reign of farce, but there never was a wholesome standard of dramatic taste without the supplemental popularity of good comedy.

ASIDE

ANDREAS DIPPET RETIRES.

Metropolitan's Administrative Manager Will Direct Chicago Grand Opera.

Andreas Dippel, administrative manager of the Metropolitan Opera House, tendered his resignation to the Board of Directors under date of March 30 and will go to Chicago to become the active directing manager of the Chicago Opera company, which is supported in part by Chicago capital and in part by the directors of the Metropolitan Opera House.

The future of Mr. Dippel has long been a matter of active conjecture, as the joint management of the Metropolitan by Mr. Dippel and Gatti-Casazza was recognized as inexpedient. The probable retirement of the former stirred up a strong feeling of alarm among the friends of German opera, that under complete Italian control the opera house would become the home almost exclusively of Italian lyric works in future. This feeling created something more than a ripple of excitement and impelled the directors a few weeks ago to issue a statement that no discrimination against German opera was contemplated.

This was strongly reiterated in a letter signed by Otto H. Kahn, Clarence H. Mackay, and H. B. Winthrop, executive directors, and addressed to Mr. Dippel. In this way the directors found a medium of expressing their warm appreciation of Mr. Dippel's services and of inviting him to remain connected with the organization as honorary associate. Gatti-Casazza is made general manager of the Metropolitan and Mr. Dippel assumes the same relationship to the Chicago Grand Opera company, where he will have the co-operation of Signor Campanini as conductor.

READINGS AT THE PLAZA.

Adelaide Fitz Allen will give dramatic readings at the Plaza Hotel on Tuesday afternoon, April 26, taking such scenes from *Othello*, *Romeo and Juliet*, and *Hamlet* as will illustrate her ability to impersonate Desdemona, Juliet, and Ophelia. Miss Fitz Allen has had prominent associates on the stage in Shakespeare's plays, as well as in Ibsen and in other modern drama. She will be assisted by Eleanor Livingston Haley, vocalist, while Gaetano Rummo will render descriptive music on the piano.

OLGA NETHERSOLE RETURNS.

Olga Nethersole's American tour will end after a brief engagement at the Academy of Music, commencing Monday night, April 18, when she will appear in a series of her most pronounced successes, including *Sappho*, *Carmen*, *Camille*, *Magda*, and *The Second Mrs. Tanqueray*. After her New York engagement she will return to London and complete the final arrangements for her European and Australian tours, which will begin this autumn and extend over two years.

VETERAN ACTRESS DEAD

ELIZABETH ANDREWS PASSES AWAY AT THE EDWIN FORREST HOME.

She Was Nearly Ninety and for Eighteen Years a Member of the Little Family Circle of the Home—Made Her Debut as Juliet, Complimented by Macready, and Supported Edwin Forrest—Her Last Appearance.



Death again invaded the little family circle of the Forrest Home at Holmesburg on Wednesday, March 30. On that day died Miss Elizabeth Andrews, once a well-known and gifted actress, born in London Jan. 21, 1821. She entered the Home Oct. 14, 1892, soon after playing her last engagement in the part of Mother Goose at the Broad Street Theatre, Philadelphia. In a piece entitled *King Cole II*. She was buried April 1 in the Home plot, Cedar Hill Cemetery, Frankford, Pa. The funeral services were conducted by Rev. W. H. Tufts, of Emmanuel Episcopal Church, Holmesburg.

She made her debut, in opposition to her family's wishes, at the Garrick Theatre, Whitechapel. The role chosen was Juliet, in which she had been coached by Macready's stage-manager, Mr. Serle. Her performance was witnessed by Macready, who complimented her highly, especially on her rhetoric, and on his recommendation she obtained the position of first walking lady in the stock company of the Bristol Theatre. She played her first leading role in the *Isle of Man* and soon after came to the United States with J. B. Roberts, a successful actor of his day. She next supported Edwin Forrest, chiefly in *Othello*, and after Forrest's death she played many parts covering almost every line of dramatic work.

Miss Andrews had been a resident of the Forrest Home for eighteen years. Of a quiet, reserved temperament, she fully appreciated the value of the rule that "Silence is golden." With no eye for defects, no ear for gossip or tongue for scandal, she kept closely to her room, rarely visiting those of the others. With her simple tastes her wants were few, giving no trouble to officials or the servants.

During the lifetime of an only sister the slender woman would journey to Camden, N. J., every two weeks to spend a day and night. After her sister had passed away Miss Andrews never left the house, content for years to stay in her sunny room, coming down only to her meals and quickly returning, with ever a cheery greeting to those she met on stairway or in hall.

The beautiful lawns, pied with violets and golden buttercups; the grand old trees with their leafy shade and inviting rustic seats and easy swings, had no attraction for the fragile recluse. Even the lovely garden with its wealth of blooms, of fruit trees and rare flowers, could not tempt the veteran actress to a stroll along the perfumed walks where song birds filled the summer air with melody.

Yet Miss Andrews was no idler; always she had her morning newspaper to scan current events; then the DRAMATIC Mirror religiously every week. She was privileged to have the first use of it. Ever busy with her needle, deftly fashioning pretty garments for the little ones of a favorite nephew, fond of books and a lover of Shakespeare, she was a capital reader who knew and spoke her English faultlessly.

No passed her blameless life respected and beloved by all within and beyond the American Home that so securely sheltered her in old age, and tenderly cared for the invalid during her lingering illness, far from her dearly loved "English Isle" and girlhood friends.

BRADY GETS THE BALKAN PRINCE.

After rumors that various firms had acquired the American rights to *The American Prince*, the musical comedy which is now running at the Prince of Wales' Theatre in London, William A. Brady announces that he got the musical piece two months ago.

THE PLAYS OF THE WEEK

To be reviewed next week:

A SKYLARK New York
THE LADY FROM LOBSTER SQUARE Weber's
MOLLY MAE Hackett

New Theatre—*The Winter's Tale*.
A comedy by William Shakespeare. Produced March 28.

Leontes, King of Sicilia	Henry Kolker
Camillo, young prince of Sicilia	Master John Tansey
Paulina	Beth Johnson
Autolycus	Lee Baker
Horatio	Pedro De Cordoba
King	Alfred Cross
First Lord	Jacob Wendell, Jr.
Second Lord	Carl Vapp
Perdita, King of Bohemia	Charles Balzar
Polixenes, Prince of Bohemia	Henry Stanford
Reginald Barlow	E. M. Holland
Ferdinand Gottschalk	Albert Bruning
Alfred Cross	G. F. Hammarskjold
As Officer of the Court	G. F. Hammarskjold
A Mariner	Reginald Barlow
A Camerier	Robert Keane
Merionte	Edith Wynne Matthison
Perdita	Leah Bateman-Hunter
Paulina	Rose Coghlan
Miranda	Elsie Coghlan
Lady	Margaret Farleigh
Queen	Jessie Busley
Dorcas	Vida Sutton

This proved one of the most excellent performances of a Shakespeare play of a generation, and no exaggeration is involved in the statement that it is, all things considered, the best offering the New Theatre has made in the course of its first season.

The play was staged avowedly in the Elizabethan manner, and this constituted one of its distinct charms, aside from the admirable playing, which emphasized an artistic *esprit de corps* that has not always been evident in previous performances.

By the Elizabethan manner you are to understand, first, that the modern scene-painter has been eliminated. There are no disconcerting interruptions of the action, with broken intervals of time, while the scene-shifters prepare to unfold a new picture. The stage is inclosed by rich tapestries. In the back is a balcony with curtained apertures. The scene is familiar to every one who has examined an old print of the Elizabethan stage. The dimensions conform to the specifications of the plans made for the stage of the Fortune Theatre in London of 1601.

A sparse amount of scenery is employed to distinguish certain localities, like the interior of Leontes' palace; the cave where Antigonus deposits the infant Perdita; the Shepherd's dwelling with the imaginary greenward in the foreground. These come in the form of simple settings disclosed by the withdrawal of tapestries in the rear center. The space of the stage is vacant save for two benches, one on each side. In her first great scene with Hermione, Juliet used to speak to him from one of the loges of the balcony, and this balcony was also used to represent the walls of cities and other eminences.

The advantage of all this is that you see a play represented in conformity with the movement and design of the original, without interruption by reason of a change of scenery. The only interval in the performance was one of ten minutes, marking the lapse of fifteen years during which Perdita develops into lovely young womanhood.

The mere curtain arrangement of the stage to simulate the Elizabethan manner has repeatedly been shown in recent years, but to this must be added the interest inspired by a genuinely artistic interpretation of every individual character concerned in *The Winter's Tale*. The result is one of those rarely enjoyable ensemble performances that occasionally do justice to Shakespeare and reveal the dramatist in all the variety of his plastic moods and the prodigality of his sweetest humors.

Here was a performance in which it is difficult to single out a single individual characterization as obscuring all others, whether it be Edith Wynne Matthison, poetic and charming in the role of Hermione; Henry Kolker, impetuous and stern in depicting the insane jealousy of Leontes; Rose Coghlan, authoritative and grand as the outspoken Paulina; Bea Johnson, sonorous and engaging as Camillo; E. M. Holland, characteristic as the Old Shepherd; Leah Bateman-Hunter, young and sympathetic as Perdita; Charles Balzar, admirable as the Bohemian king, Polixenes; Henry Stanford, fiery and poetic as Florizel; Jessie Busley, delightfully vivacious as Mopsa, the shepherdess, or Albert Bruning, full of the spirit of a roistering Shakespearean rogue in the part of that protagonist of all jovial mountebanks of the highway, Autolycus. One can't name them all in a cast of twenty-five where practically every one is molded to his part.

The fidelity of the management to its standard was carried out in the costuming, which ignored the historical period of the play and consisted of the dress in vogue at the court of the Virgin Queen. The production was almost without curtailment of the text, and thereby gained in roundness and continuity over the usual performances of this kind.

Miss Matthison distinguished her Hermione by tenderness and the charm of a poetic simplicity. There was a vast deal more of color in her intonation of the blank verse than she threw into her speeches as Sister Beatrice, and a delightful alternation be-

tween a brilliant vivacity and the profound melancholy of the hard-tried queen in her graver moments.

Henry Kolker, who is familiar to players only in modern roles, revealed himself as a Shakespearean actor of unquestionable authority. Too bold in his gestures at first, probably due to nervousness, he presently settled down to a fine performance of the royal victim of the green-eyed monster, presenting the character of Leontes with a refinement of manner, dignity of pose and rhetorical excellence that raised him far above the place he has commonly occupied in the list of players.

One of the most broadly distinguished interpretations was Bruning's Autolycus. This character is usually indifferently played, with little understanding of the warbling, light-fingered *chevalier d'industrie*, who stood for the model of Robert Macneire, Cadeaux and other rogues of the same ilk. Bruning played him with a rollicking abandon of manner and an impudent good nature that appealed instantly. Likewise, Gottschalk was supremely quaint and quizzical in the smaller part of the shepherd's son.

Rose Coghlan scored a hit as Paulina. She has been trained in the grand school and her training aided her own brilliant intelligence in making the character stand out in full relief as a forceful interpretation, intensely human and truthful in its lighter moods as well as in the scenes of defiance of the king's displeasure when Paulina espouses the cause of the persecuted queen.

The company for the first time played as if it meant to score at honest team work. To pick flaws in such a performance is to use a microscope on the canvas of a Bubens.

Lyceum—Pillars of Society.

A play in four acts, by Henrik Ibsen. Produced March 28. (Harrison Grey Fiske, manager.)

Karsten Bernick	Holbrook Blinn
Mrs. Bernick	Virginia Kline
Carl Bernick	Gregory Kelly
Martin Bernick	Alice John
Johan Tomson	Edward Mackay
Lona Hessel	Mrs. Fiske
Hilmar Tonnesen	Cyril Chadwick
Dr. Borlund	Henry Stevenson
Bummel	Fuller Mellish
Viceland	Wilfred Bantleman
Krap	T. N. Heffron
Dina Dorf	B. W. Tucker
Aune	Marie Madsen
Jacob	Sheldon Lewis
Mrs. Bummel	R. Owen Meacham
Mrs. Holt	Mabel Beal
Lynge	Florine Arnold
Hilda Himmel	Veda McEvans
Netta Holt	Helena Van Brugh
	Heinz Fulton

Mrs. Fiske made her first appearance in New York this season on Monday evening in Ibsen's four-act play, *Pillars of Society*, and both the drama and its chief interpreter met with hearty reception.

She gives a strong, clearly etched and well-digested impersonation of the role of Lona Hessel, and was excellently supported by her Manhattan company, which again includes the names of Holbrook Blinn and Fuller Mellish, besides such well-known artists as Henry Stephenson, Edward MacKay, Sheldon Lewis, Virginia Kline, and Cyril Chadwick.

Ibsen has frequently been described as nursing a strong antipathy to women, and some critics affect to point out in his plays a peculiar delight of unveiling their lives in the light of an inherent hypocrisy and sinister impulse to ensnare the stronger sex, to the latter's undoing.

It is a part of the perverse spirit with which many of his works have been beset through ignorance or spite.

Against Hedda Gabler and Rebecca West we set Norah and Lona Hessel, without going to his poetic creations for stronger examples to prove the contrary. Strindberg went to the other extreme and accused his co-peer of gynolatry. Thus the physi-

calians!

Lona Hessel is a wholesome, normal, honest type of the everyday woman, accented by the influence of a narrow society to suppress her ideals, and developed by adversity into a figure of commanding interest, observing society in the light of a sane philosophy and taking a bird's-eye perspective of life in its broadest aspects.

From the melancholy heroine of *Salvation Nell*, with her tearful pathos and elemental impulses, Mrs. Fiske, with her rare genius for delineating the fundamental truths of character, turns to the most difficult of modern playwrights and delights us with the denouement of breezy, buoyant optimism in the role of Lona Hessel.

True, also, to her artistic sense of harmony, she presents a play in which the parts are evenly distributed and in which her own is only a component unit in an organic whole.

In *Pillars of Society* Ibsen makes an exceptional concession to popular taste. Dealing with the materials of tragedy, he takes his own way of effecting a happy ending. The action is rapid, the unveling of character is admirable, strong situations are abounding, the clash of character is always decisive, and the complications are ingeniously handled. It is far more a play of the theatre, in a popular sense, than any of Ibsen's other plays, with their exhaustive character studies and ruthless exposures of social evils. Here and there is the unmistakable touch of the cynical humorist and wit, and underlying his wonderful crafts-

manship the invariably serious note of the social problematis.

The admirable production owes much to the artistic direction of Mr. and Mrs. Fiske and to the decorative genius of Mr. Wilfred Buckland, so long identified with the former elaborate productions of the Belasco household, the artist himself appearing in this play as Vigeland, in a striking make-up after a well-known portrait of Ibsen.

The scene does not change from the handsome room overlooking a garden in Consul Bernick's house.

The play is well acted. Mr. Blinn made a remarkable transition from the repulsive mask of Jim Platt in *Salvation Nell* to the smug, plausible, morally weak-kneed Norwegian shipbuilder, the great man of affairs and pillar of society. He dresses the character as somewhat too contemporaneous and peculiarly American for a man who is the head of affairs in "a small Norwegian seaport town," and he introduces too little relief to mark the shadings of this singularly colorful character; but he gives his impersonation a vigorous outline and invests it with the authenticity of an accomplished artist.

Henry Stephenson played Dr. Borlund in an excellent manner, and Virginia Kline was highly interesting as Mrs. Bernick. Sheldon Lewis was well cast in the role of Aune, the foreman in Bernick's shipyard, and in several scenes in which Aune voices his protest against sending the *India Girl* to sea in an unseaworthy condition the actor earned the applause of the audience. Merle Maddern gave a sympathetic impersonation of Dina Dorf, and Cyril Chadwick was capital as Hilmar Tonnesen, barking his pronounced cockney dialect. Edward Mackay played Johan Tonnesen in a manly way, and Fuller Mellish made a good deal of the small part of Rummel.

The American history of the play may be noted in a brief memorandum. It was first played at the Irving Place Theatre Dec. 26, 1889, with Ernest Possart as Bernick, Frau Christian as Mrs. Bernick, and Fri. Leithner as Lona. The first English production took place at the old Lyceum Theatre March 6, 1891, with George Fawcett as Bernick, Alice Fischer as Lona, and Bessie Tyrre as Dina Dorf. A third performance of the play was given by Wilton Lackey and his company at the Lyric Theatre April 15, 1894.

Garden—The Palace of Truth.

Farc in three acts, by Sir W. S. Gilbert. Presented Monday evening, March 28, by the Ben Greet Players.

King Phanor	Bog. Green
Prince Philamir	Douglas J. Wood
Chrystral	J. Sayer Crawley
Zoram	Percival Seymour
Aristons	Charles Hopkins
Gelanor	George Vivian
Queen Alimire	Grace Halsey Mills
Princess Zeolide	Kate Violet Vivian
Miram	Keith Wakeman
Palims	Blanche Tolmie
Asema	Ruth Vivian

King Phanor has a palace in which everybody, even against his will, must speak the truth. There are, however, two silver boxes, the possession of which carries the privilege of speaking the truth or not, as the possessor wills. King Phanor and Gelanor, the keeper of the Palace of Truth, have these boxes. Now King Phanor has been pretty much of a sport and his jealous Queen suspects the truth. To convince her of the fitness of her suspicions he tells her of his Palace of Truth and promises to take the whole court with him. Under the influence of the palace the courtiers confess their true characters: Princess Zeolide confesses her love for Prince Philamir, toward whom she had previously acted coldly; the Prince, who had professed undying affection for Zeolide, exposes his true sentiment of indifference toward her; and strangely King Phanor, in spite of his tallismen, owns his deception to his Queen. It is discovered that Phanor holds an imitation box, and that the real box was stolen from him by Miram. The Queen gets possession of the box and breaks it, causing the palace to lose its charm. The King and Queen are reconciled and Philamir and Zeolide plight their troth.

The company did as well as could be expected with the material at its disposal. Blanche Tolmie was a lively Paquita. Georgine von Neuendorf as Esmeralda Hunter, directress of an opera school, had a grateful part, that of a philandering spinster.

A Spanish dance by eight coryphées enlivened the second act. Else von Hostel did a solo dance very well.

The management had furnished an excellent scenic investiture for the opera, as well as fine costumes.

would gain strength. Miss Wakeman always gives an intelligent reading and acting of her part. It is unfortunate that she does not correct this fault of seeming to plead. When the play once got into motion it continued with even speed to the end, and unlike their former attempts the players seemed to get interested in their work and to forget that they were acting.

Irving Place—The Rajah's Bride.

(Die Rajahsbraut), operetta in three acts; book by Anton C. Eggers, music by Anton C. Eggers and Hermann Spieler. Produced March 29.

Howard Doolittle	Hermann Korn
oretta	Ida Haasler
Robert	Mathilde Koch
Paul	Gustav Ollac
Willie	Caron Sekera
Evelyn	Elias Brattmann
Sebastian Vogel	Hans Dobers
Paquita	Lucie Engelke
Freddie	Heinrich Ossfeld
Reginald Jenkins	Oscar Penke
Charles Van Dyke	Arthur Bogdahn
Monarchs Singh	Benny Marsoendorf
Fanderla Hunter	Georgine v. Neuendorf
Lottie	Agnes Peterson
Julia	Nora Krusser
Edith	Wilma Baranji
Flossie	Annie Hellmann
Grace	Hilvia Ayon
Mary	Margaretha Wulffen
Henry	Franziska Kornwitz
Bob	Hedwig Scherer
Jack	Louis Lehár
Clarence	Paul Arnsdorf
Alfred	Lester
Lester	Sigfried Wind
Howard	Gustav Koenigsmann
Arthur	Ludwig Hoffmann
Edward	Willy Werner
Hugh	Julius Hornau

The Rajah's bride, a three-act operetta by Anton C. Eggers and Hermann Spieler, was produced for the first time on any stage at the Irving Place Theatre last Tuesday evening. It proved to be a mediocre comic opera, built along familiar American lines. The story was involved, without humor and more or less conventional. The music lacked interest. Much of it sounded thin and remissive. Not a tune stood out to relieve the general effect of monotony.

Robert Doolittle, the son of a millionaire, has married an actress and thereby much displeased his parents. His father sends his private secretary, Vogel, to try to persuade Robert's wife, Evelyn, to compromise herself for a consideration with an Eastern Rajah. Evelyn apparently agrees to the plan, but her friend Paquita, an actress, who has been let into the secret, keeps the rendezvous with the Oriental potentate. Robert is a witness to the meeting and thinks his wife has compromised him. After much misunderstanding everything ends happily. Robert is reconciled with his wife and receives the parental blessing. Paquita decides to accompany the Rajah to India.

The company did as well as could be expected with the material at its disposal. Blanche Tolmie was a lively Paquita. Georgine von Neuendorf as Esmeralda Hunter, directress of an opera school, had a grateful part, that of a philandering spinster.

A Spanish dance by eight coryphées enlivened the second act. Else von Hostel did a solo dance very well.

The management had furnished an excellent scenic investiture for the opera, as well as fine costumes.

At Other Playhouses.

GRAND OPERA HOUSE.—George Evans and his Honey Boy Minstrels drew crowds to this theatre last week. The public interest in the old-fashioned form of negro entertainment seemingly has not abated. This week, Robert Hilliard in *A Fool There Was*.

ACADEMY OF MUSIC.—E. H. Sothern and Julia Marlowe played the second of their supplementary two weeks' engagement at this house last week. All the plays of their repertoire, including *As You Like It*, *The Taming of the Shrew*, *Romeo and Juliet*, *The Merchant of Venice*, *Twelfth Night*, and *Hamlet*, were enthusiastically received by large audiences. This will be the last Sothern-Marlowe appearance in New York till their benefit matinee for the Actors' Fund, June 6. This week, *The Traveling Salesman*.

GARDEN.—The Palace of Truth, W. S. Gilbert's fairy farce, and the Three Wonder Book plays, dramatized from Nathaniel Hawthorne's stories by Rose O'Neill and Ethel Welch, were the Ben Greet offerings at this playhouse last week. Both plays are reviewed in this issue. This week the Ben Greet Players are presenting Bulwer Lytton's *Money*.

WEST END.—Eddie Foy in *Mr. Hamlet* of Broadway appeared at the West End Theatre last week. The musical numbers were well rendered. Eddie Foy as Joey Wheezy was as funny and entertaining as ever, and William C. Wild and Charles Halton, among the men, Laura Jaffray, Belle Gold, and Ethel Intropoli, among the women, were all well received. This week, James K. Hackett in *Beaucaire*.

LEW FIELDS' SUMMER REVIEW.

The Summer Widowers, by Glen MacDough and Baldwin Sison, will open at the Broadway theatre about June 1. Lew Fields and Irene Franklin will be in the cast.

PLAY WORLD OF PARIS'

Mlle. Polaire Expected to Create a Sensation in America in Le Visiteur—The Latest Thriller at the Grand Guignol—Bingham's Railroad Adventure.

(Special Correspondence of The Mirror.)

PARIS, March 25.—Parisians are certain that Martin Beck is safe in his prediction that Mlle. Polaire will create a sensation when she goes to the States next season under his direction. Polaire lays claim to



Repose.

distinction as the smallest waisted woman in the world, a claim that is not likely to be successfully disputed soon as a man can encircle her waist with one hand.

Moreover, her Apache dance is much more like the original which it purports to represent than anything else that has been seen on the stage. Polaire is now giving her one-act play, *Le Visiteur*, in which she is to appear in America, at the Palace Theatre, London. The staid Britisher is uncertain whether it is highly artistic or highly indecent, but he has made up his mind that it is highly lurid. On the Palace bill, also, are Lady Constance Stewart-Richardson, whose dance is too realistic to suit King Edward, and La Pia, who is herself not slow, but the applause is for Polaire.

The scene of *Le Visiteur* is an actress' boudoir. She is awaiting her admirer, but an Apache has killed him in the street. Instead, the Apache himself arrives, intending to kill her also and take her jewels. She caresses, sings, enthrals him, and finally offers to dance with him. As they sit about the room the intruder carelessly drops his knife on the table and the actress dexterously lifts it and plunges it in his back. This is the *Dance des Faubourgs*.

Xantho chez les Courtisanes, in two acts, by Jacques Richépin, is the rather daring play in which Cora Laparcerie is appearing at her own theatre, the Bouffes-Parisiens. It is a drama in verse. Xantho, a matron of Corinth, visits the courtesan, Myrrhine, to ask her advice on the handling of her husband, who has taken an aversion to his wife. Myrrhine conceals Xantho behind a curtain, bidding her watch what follows and to learn how to regain the erring man's affections. Scarcely is she hidden than Phaon, her husband, arrives. Maddened by jealousy at the scene, Xantho unsuccessfully seeks an eye for an eye revenge. In the end the couple are reunited.

One critic rather superfluously describes the play as one hardly suited to children. The comment of François de Nion, in *Echo de Paris*, fits all stages and all peoples. He says: "One must not take these things tragically. We are provided with the plays which we wish and deserve."

The present turn at the Grand Guignol is hardly up to the mark, but the horrors are fair and almost the usual number of women in the audience start up and rush from the house at the most thrilling moments. In *Splash*, Cernolle, the lawyer, has prosecuted for the first time on a criminal charge. The prisoner was sentenced to death, and at this very moment is being guillotined. Young Madame Cernolle has sat up all night at home, the thought of the execution preying on her mind. Cernolle comes back and she runs to him.

"How horrible! How did you bear it?"

"Don't let us talk about it."

She starts. "There is a splash of blood on your shirt front!" He hurries out to change and then returns.

"The spot is still there!" his wife screams. She has gone mad. Curtain.

Scene II—The madhouse. Madame Cernolle is now cured and her husband can take her away. He comes; she looks at him, cries: "Yes, the spot is gone; I am cured!" and falls into his arms. He clasps her, then suddenly thrusts her away.

"No, you lie! The spot is still there!" and he tears his shirt open to show where it is on his skin. She is cured but he has gone mad.

The fact that King Edward, when he attended the performance of Chantecler on his recent visit to Paris, left the theatre before the beginning of the last act caused much comment. A considerable portion of the audience also arose and followed him out. The management of the Porte St. Martin has been constrained to explain that the King had been traveling all that day and was very tired, and that the action of the others was merely imitation of the royal example.

But more and more the opinion obtains that Chantecler is for the study rather than the stage. There is no doubt about its literary brilliance, but more is to be gained from reading than from seeing it.

Because neither of them understands a word of German, Lloyd Bingham and his wife, Amelia, had a trying experience in riding from Cologne to Paris the other night. Bingham tells the story:

"We had barely started on the journey when my grip fell out of the rack and broke one of the windows of the compartment. I feared then that there would be trouble and I was not mistaken. At the first stop half a dozen men in uniform came in, pointed at the shattered glass, gesticulated wildly and chattered meaningless Dutch. I scratched my head, then selected the person in the most gorgeous uniform and slipped him eight marks (\$2). He mumbled a few words and led the others out.

"I congratulated myself that my diplomacy had won a great victory, but I was mistaken. At the next station we had more visitors and the scene was repeated. I handed out eight marks more. Well, sir, that train made sixteen stops and at every one we went through exactly the same performance. The brigand, the first one, evidently telegraphed down the line that there was an easy thing on the train who could be touched for eight marks. That window cost me just thirty-two plunks. The next time I travel on the Continent it will be in an airship."

Ellison Van Hoose, the American who has been singing leading tenor roles at Mayence this season, will come to Paris soon for a few weeks' study with Jean de Reske. He is engaged to sing during May and June as guest in the Royal Opera in Wiesbaden. The Kaiser will be present for the performances in May, and it is expected that he will be joined this year by King Edward of England.

Van Hoose is well known in the United States. He is a native of Murfreesboro, Tenn., and studied in New York, London and Paris. Among his engagements in America were one of four years with Melba and one for an extended concert tour with Sembrich.

Much is expected in the European vaudeville world from the arrangements made recently by Martin Beck and Alfred Butt. Butt, who is the managing director of the Palace Theatre, London, announced on his return from the United States a few weeks ago that he had entered into an agreement with the Orpheum, Keith and Proctor, Percy Williams, Hammerstein and other American circuits whereby the Palace would have the first appearance of all American acts coming to Europe, offering its own artists' contracts for America in connection with these circuits.

Beck followed Butt to London almost immediately, and the two made a flying trip to Berlin, where arrangements were made for the establishment there of a great music hall under their joint financial and managerial control. This hall will be conducted in conjunction with the new Anglo-American

team vaudeville combination. It will be opened about August of next year. It will be modern in every particular and will seat 2,000 persons.

The marriage the other day of Frances Rose, the Denver girl who sings leading soprano roles in the Berlin Royal Opera company, to Theodore Conrad, the tenor of the same aggregation, was an interesting event. Miss Rose was one of the stars who went to London for a short engagement at Covent Garden a few weeks ago. On the day following her last appearance there as Chrysothemis, in Elektra, Conrad followed her to London, and they were quietly married in the Strand district registry office. They took a train for Berlin that night and on Saturday night sang together in a production at the Royal Opera.

Another domestic revolution has broken out in the Théâtre Français. Félix Huguenet is an actor who won a name on the boulevards before being engaged for a place at the State-subsidiated house. He was taken on at the Comédie as an ordinary performer, with a yearly salary as pensionnaire. At the end of last year the management wished to pay him a particular compliment and appointed him a sociétaire with full rights—that is to say, a member of the limited liability company, drawing not only pay for each performance in which he acted, but a proportionate share of the profits realized.

Huguenet not only refuses to sign the contract binding him to partnership in the theatre, but declines also to renew his ordinary engagement, so he will soon leave the house of Molière for good. He explains that it is impossible to make both ends meet on the pay drawn by a member of the company, which is between \$8,000 and \$10,000 a year. He would have joined on condition that he be allowed a certain number of months' leave a year in which to supplement this amount by a tour of the provinces.

This decision is a blow for the Comédie, which had always imagined that the prestige of belonging to it was worth at least several hundred a year in every actor's estimation.

The presentation of English plays on the Continent is the object of an interesting enterprise originated by J. T. Grein and W. T. Stead of London. To some extent the way was paved by Frau Meta Illing in Germany last year, but this work was limited to Germany and to modern plays, and whatever chance of success it might have had was destroyed by her death.

A small syndicate has been formed under the title, The English Players, Limited, with a capital of \$25,000 in 85 shares. It is hoped to familiarize the Continent with the movement for the creation of an international memorial to Shakespeare in connection with the proposed national theatre in London. Mr. Stead says that the work of the new company will be carried on in Paris, Brussels, The Hague, Amsterdam and possibly Copenhagen, as well as all the leading German cities.

The awkward possibilities of the plan of introducing tabloids of serious acting in a variety programme have been discussed with an interviewer by Madame Rejane, who is to appear at the London Hippodrome next month.

"I hope there will not be too many elephants wandering about the stage while I am on," she said. "They would certainly disturb me."

To which the newspaper man thoughtlessly replied that the last time he was at the Hippodrome the place was full of Polar bears. The effect of this remark may be imagined when one knows that the French word for bear is also stage slang for a dead failure.

The Village Countess, said to be the first comic opera ever written by a woman, has just achieved a success at the Thalia Theatre, Berlin. The composer is Frau Rachel Danziger, a native of Amsterdam, now living in Berlin. The plot has little to commend it, but the music is tuneful. Two topical numbers and the inevitable waltz ballad are particularly well received.

SHELL.

SCENERY TO PAY NO DUTY.

The Treasury Department has discovered a loophole to enable the Metropolitan Opera company to get around the law exacting duty on scenery and costumes taken out of the country and brought back. The bulk of the scenery and costumes in question had been bought abroad and duty already paid on its entry to the United States. The Metropolitan company, which had planned a spring opera season in Paris, felt the injustice of being compelled to pay duty a second time, and received a decision in favor of its contention from Assistant Secy. Curtis.

PROWELL AND CURTIS' ENTERPRISES.

Powell and Curtis, who have recently taken over the Majestic Theatre in Harrisburg, Pa., and the Garden Theatre in West Brighton, Staten Island, are doing a large dramatic and vaudeville agency business as well. The Majestic, as already announced in THIS ISSUE, will be operated as a stock theatre beginning May 9, while the Garden Theatre opened with stock on March 28, with St. Elmo as the first play. Grace Tilden is the secretary of the company, whose offices are in the Knickerbocker Theatre building.

Several English playlets which have met with pronounced success abroad, have been secured by this firm, and will be presented over here this coming season.

None but reputable managers and artists will be dealt with, and the rapid advance of Powell and Curtis thus far is largely due to this fact, they believe.

REPETITION OF CHILD PERFORMANCE.

Liebler and Company announce a repetition of the all-child performance of *Alias Jimmy Valentine*, which was so successful a few weeks ago that \$3,678 was realized for the benefit of the Summer Home for Working Girls. The second performance is in answer to the many requests in behalf of the children who could not see the other performance. It will take place at Wallack's Theatre, Friday afternoon, April 15.

CAST FOR THE SPITFIRE.

For his company in Spitfire, in which Charles Cherry will star, Daniel Frohman has engaged E. J. Ratcliffe, Daniel Collyer, Lincoln Plummer, Hayward Guin, C. B. Herriman, Dudley Digges, Rosa Band, Oso Waldrop, and Ruth Maycliffe. The play is by Edward Peplé. It will open at the Lyceum April 25.

CURRENT AMUSEMENTS.

Week ending April 9.

ACADEMY OF MUSIC—The Traveling Salesmen—315 times, plus 1 to 8 times.

ALABAMA—Vaudeville.

ASTOR—Seven Days—222 week—168 to 175 times.

BELASCO—Charlotte Walker in Just a Wife—10th week—72 to 79 times.

BLIJOU—Cyril Scott in The Lottery Man—18th week—130 to 146 times.

BROADWAY—The Jolly Bachelors—14th week—102 to 109 times.

BRONX—Vaudeville.

CASINO—The Chocolate Soldier—114 times, plus 16th week—122 to 129 times.

CIRCLE—Vaudeville and Moving Pictures.

COLONIAL—Vaudeville.

COLUMBIA—Columbia Burlesquers.

COMEDY—Mary Manning in A Man's World—9th week—96 to 101 times.

CRITERION—Frances Wilson in The Bachelor's Baby—15th week—106 to 111 times.

DALY'S—Mariette Oily in The Whirlwind—3d week—15 to 23 times.

EMPIRE—Ethel Barrymore in Mid-Channel—10th week—71 to 78 times.

FOURTEENTH STREET—Vaudeville and Moving Pictures.

GAIETY—The Fortune Hunter—31st week—246 to 253 times.

GARDEN—Ben Greet Players in The Tempest—8 times.

GARRICK—Hattie Williams in The Girl He Couldn't Leave Behind Him—6th week—31 to 33 times; A Maker of Men—15 to 31 times.

GLOBE—Montgomery and Stone in The Old Town—13th week—98 to 105 times.

GRAND OPERA HOUSE—Robert Billiard in A Fool There Was—111 times, plus 8 times.

HACKETT—Comedy—April 8—Grace La Rue in Miss Molly May.

HERALD SQUARE—Blanche Ring in The Yankee Girl—5th week—46 to 50 times.

HIPPODROME—A Trip to Japan—Inside the Earth, The Ballet of Fossils—31st week.

HUDSON—William Collier in A Lucky Star—12th week—90 to 97 times.

HURTING AND SKAMONS—Crackerjack Burlesques.

IRVING PLACE—German Company in The Tyrolean—2 times; The Greenhorns—3 times; Nathan, the Wise—I time.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—The Dollar Princess—31st week—215 to 222 times.

LIBERTY—The Arcadians—12th week—90 to 97 times.

LINCOLN SQUARE—Vaudeville and Moving Pictures.

LYCEUM—Mrs. Fiske in Pillars of Society—14 to 14 times.

LYRIC—The City—16th week—122 to 129 times.

MADISON SQUARE GARDEN—Baroness and Boileau's Circus—3d week.

MAJESTIC—Vaudeville and Moving Pictures.

MANHATTAN OPERA HOUSE—Closed March 26.

MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—27th week—212 to 219 times.

METROPOLIS—Mardi Gras Burlesquers.

METROPOLITAN OPERA HOUSE—French Hospital Burlesque.

MILLION BUCKERY—Sam Devore's Own.

MINER'S EIGHTH AVENUE—Pat White's Gailey Girls.

MURRAY HILL—Biss and Barton Show.

NEW THEATRE—Sister Beatrice—9th and 10th times; Don—13th and 14th times; Twelfth Night—21st time; School for Scandal, 20th time; The Winter's Tale—4 to 8 times; Strife—17th time; The Nigger—24th time.

NEW AMSTERDAM—Madame X—10th week—72 to 78 times.

NEW YORK—A Star—1st week—1 to 8 times.

OLYMPIC—Vanity Fair Burlesquers.

OPERA MUSIC HALL—Vaudeville.

PLAYHOUSE—Vaudeville and Moving Pictures.

STUTTERERS—The Lily—16th week—115 to 125 times.

VICTORIA—Vaudeville.

WALLACE'S—H. B. Warner in Alias Jimmy Valentine—12th week—85 to 92 times.

WEBER'S—The Lady from Lobster Square—1st week—1 to 8 times.

WEST END—James K. Hatchett in Beauchaine—8 times.

YORKVILLE—Vaudeville and Moving Pictures.

AROUND THE WORLD

MR. AND MRS PRIESTLY MORRISON RETURN TO NEW YORK AFTER LONG JOURNEYINGS.

Active for More Than a Year in Australia, Mr. Morrison Talks Interestingly of That Country, Which Is More American Than English in Theatrical Taste—American Plays and Players in the Antipodes—The Theatre in Other Lands.

Priestly Morrison, who went to Australia in September, 1908, under a contract with J. C. Williamson, the Australian theatrical manager, to make Mr. Williamson's productions for a year, has returned home. He was accompanied by Mrs. Morrison. Mr. Morrison's contract with Mr. Williamson was originally for one year, but he was persuaded to extend his time of service for three months longer. Mr. and Mrs. Morrison left Australia on Jan. 1, to the great regret of the many friends whom they had made, and finished their tour around the world, arriving in New York last week, March 29. The more important places visited were Colombo, Cairo, Naples, Rome, Pisa, Florence, Venice, Verona, Milan, Interlaken, Lucerne, Berne, Paris, and London. From London they returned to New York on the *Kaiser Wilhelm II*. Though they thoroughly enjoyed every minute of their trip they were glad to get back to New York again.

Of the Australian people and theatrical managers Mr. Morrison speaks in the highest terms. "The people are inveterate theseregoers," says Mr. Morrison. The past season has witnessed a greater number of successes among the American plays than of English importations. The English plays which were not received well in this country found the same reception in Australia. The theatrical taste is strongly American. This is a curious circumstance, since the people are strongly bound to England, which is called home even by those who never have and never will see the so-called motherland. Even Canada, which is strongly English in affiliation, does not display the same patriotic love for England which one observes in Australia. I account for the failure of English plays the past season and for the success of American plays, to the fact that the social and economic conditions of Australia are more like American conditions than like English.

"On Sunday no form of theatrical entertainment is permitted, and all unnecessary work is prohibited. Even the street cars do not run during church hours. On Christmas Day the theatres were closed. The following day, Dec. 26, which is Boxing Day, one of the biggest Australian holidays, the theatres reaped a harvest. Only one matinee a week is played and that is generally on Saturday and only in the largest towns. The smaller towns do not have matinees. Companies are sent to all parts of Australia. They think nothing of going from Adelaide to Perth, a distance of five days and a half, to play an engagement of a week or ten days. The expenses are high, but the attendance warrants the undertaking."

"The different departments of J. C. Williamson's establishment are wonderfully organized. He and his associates are most agreeable people with whom to work. The best testimony to Mr. Williamson's popularity is the fact that all his staff have been with him for years. His splendid scenic artist, John Gordon, is the youngest in age and service in Mr. Williamson's employ, and he has been with Mr. Williamson for twenty-three years. The eldest both in age and time of service is Watt Phillips, for thirty-three years head of the property staff. Mr. Phillips' pet hobby is his complete armory, a wonderful collection of the arms and armor of all nations and centuries. When a play is to be put on Mr. Phillips always supervises the armor equipment. For years he has been making his collection till it is now one of the most complete I have ever seen.

"The plays which I produced for Mr. Williamson were Diana of Dobson's, The Girl of the Golden West, The Flag Lieutenant, An Englishman's Home, all of which have been seen in America, and the English melodrama, The Cheat, which is now running in London under the name The Fighting Chance. Before I left I prepared Via Wireless for production. Of these plays The Girl of the Golden West had a tremendous success."

Asked what American players he met in Australia, Mr. Morrison replied:

"Henry Kolker and Ola Humphrey were in an Englishman's Home and were great favorites. George Bryant, an Australian by birth but for ten or fifteen years on the American stage, played Jack Rance in The Girl of the Golden West, and Katherine Grey was an immense success in The Lion and the Mouse. Miss Grey will also appear in The Third Degree, which J. C. Williamson obtained on his recent visit to this country. I also met George Titheridge. When I left The Climax was being put on at matinees at Her Majesty's Theatre, Sydney.

"Every year about Christmas time Mr. Williamson produces a pantomime in Melbourne. This pantomime, which is appropriate to the Christmas season, usually has a long run in Melbourne, after which it tours Australasia. As soon as it has left Melbourne preparations begin for the next Christmas pantomime. You can see how

gorgeous a production it is when a year's preparation is necessary. Besides this pantomime company Mr. Williamson has two repertoire companies on tour. They usually have three musical comedies which are running at the same time in America and England.

"The first event of importance after leaving Australia was an audience with His Holiness Pope Plus X. Our audience was arranged through the kindness of Father Dolan, a former New York priest who is now rector of a parish in Rome. His Holiness is the grandest, kindest looking man I have ever seen. Beyond attending a performance of Samson and Delilah in Milan we did no theatre-going in Italy. This performance proved that New York is not the only city whose theatres are disgraced by conversing audiences. At times the conversation grew so audible that hisses were attempted to silence the house. This fault was more pronounced in Milan than in the theatres of Paris.

"Chantefable? Yes, we saw and marveled at this drama of the barnyard. The scenery and stage properties were built on a proportionate scale. For instance, a flower pot on the stage was half the size of the hen, and an old wheel was many times larger than the actors. The illusion was perfect. The drama was beautifully staged and the costuming was excellent, but the light effects were poor. The play itself was delightfully poetic, but it seemed to me it lacked action. In many respects the production could have been improved on, and I am sure that Charles Frohman's American production will far surpass the French production. The American managers would insist on many little details being attended to which the French managers neglected. For instance, Coquelin, who had the part of the house-dog, went about on his hind feet where the illusion might have been preserved by keeping him behind a mound or other obstruction. I am sure that the American production, if done according to the usual Frohman standard, will be a vast improvement on the French.

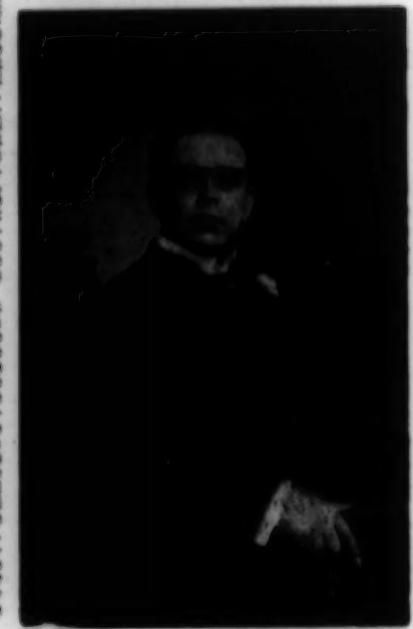
"In Paris, also, I attended a performance

at the Folies-Bergères. Georges Grossmith was the 'hit' of the performance. The applause which he received was a contrast to the applause for the other members of the company. The presence of a claque was most evident. As each actor came on the stage he was greeted with the same amount of hand-clapping that his predecessor had received. The applause was mechanical. But when Mr. Grossmith appeared the enthusiasm was spontaneous, redoubled and prolonged. The difference between the work of the claque and the sincere appreciation of the audience was so noticeable and ridiculous that, after Mr. Grossmith's reception, the audience laughed whenever the claque made itself heard. Though I did not visit any other theatres in Paris, I heard and observed that the theatrical business in the French capital was booming. Across the Channel in England, however, theatricals were at an extremely low ebb.

"All business in England seemed at a standstill. The theatres felt the depression especially. I met John Malone, of the Adelphi, and Spencer Barry, producer at the Empire, and had long talks with them. The only London theatre I entered was the vaudeville house called the Oxford. Here Henry De Vries, the Dutch actor, was appearing in a protean act called A Dumb Man's Curse, in which he makes seven changes of character. His transformations were marvelous. His wigs were so made that they changed the shape of his head and had eyebrow attachments. If one did not read his programme he would believe that Mr. De Vries had a large company. The only strange thing about the performance would be that only two people were ever on the stage at the same time. Other offerings of the London theatres were chiefly musical productions which we did not see during our week in the English metropolis.

"In our journey around the world we spent eighty-six days on the water. The time on land was devoted to sightseeing and railway traveling. Consequently we arrived in New York thoroughly tired, but thoroughly happy in the thought of once more being at home."

SYDNEY MACY.



Because of Messrs. Cohan and Harris' recent production of a play with the same title, Sydney Macy's latest play, copyrighted some time ago under the title of The Penalty, will be rechristened. The new title has not yet been decided on.

Gossip of the Town

The Thomas Ebert Agency has moved from the Gaiety Theatre Building to the Columbia Theatre Building.

The Shuberts announce that Charles Cherry, whom they have loaned temporarily to Daniel Frohman for his production of The Spitfire, will star again under their management next season. The Shuberts have already commissioned a New York dramatist to write a society play for Mr. Cherry, who first attained stellar rank in the Shubert production of Clyde Fitch's comedy, The Bachelor.

Clarence Bellair, who is now in his second season with the Lyric Stock company, Lincoln, Neb., was made a thirty-second degree Scottish Rite Mason by Lincoln Conistory No. 2, at their reunion March 22 to 25.

Forbes-Robertson will end his season at Maxine Elliott's Theatre in The Passing of the Third Floor Back April 9. He was the guest of honor at a supper at the Lotos Club Saturday evening after the performance.

Sunday night, March 27, at McVicker's Theatre in Chicago, Chauncey Olcott resumed his tour in Ragged Robin. He is to play a return engagement in this city in May.

Al. H. Wilson, who is starring in Metz in Ireland, is such a favorite in Toronto that the manager of the local Grand Opera House is negotiating with Sidney R. Ellis, Mr. Wilson's manager, for a special four-weeks' engagement in that city, beginning in May.

Edwin Milton Royle's play, The Squaw Man, celebrated its 2,000th performance in this country March 30 at Cook's Opera House, Rochester. Its original cast included William Faversham, George Fawcett, Theodore Roberts, W. S. Hart, and Selene Johnson. Some of Mr. Faversham's successors in the title-role have been Dustin Farnum, Henry Jewett, and Fred E. Petley, an English actor, who created the role in London, where the play was done under the name of The White Man. Mr. Petley now heads the company in this country.

Grace La Rue will open at the Hackett Theatre Friday evening in the Julian Edwards-Walter Browne musical comedy, Molly May, under the management of her husband, Byron Chandler. In the company are Sydney Grant, James E. Sullivan, Kate Rolla, George Odell, Clara Farm, J. H. Goldworthy, and a chorus of fifty-five. Edward Temple did the staging.

Madame Alla Nazimova will open the new Shubert theatre in West Thirty-ninth Street, which has been named for her, April 18, with Ibsen's Little Eyolf.

Leopold Lane, who was for many years in the support of Viola Allen, and Joseph and William Jefferson, and who has been spending the winter in Florida, has been engaged to support Eugenie Blair during her Spring engagement at the Girard Avenue Theatre, Philadelphia.

Henry B. Harris has arranged with the Belasco Theatre, Los Angeles, to present James Forbes' new comedy, The Commuters, in New York at the Criterion Theatre on Monday, Aug. 15. The Commuters will have a preliminary Spring tour of four weeks beginning April 11, at the Star Theatre, Buffalo, N. Y.

Albert Lando, who has been the stage director at Poll's Theatre, Worcester, Mass.

for the past three seasons, has been re-engaged for the coming Summer. Mr. Lando will close his special engagement at Keith's Theatre, Pawtucket, on April 9 and will take a few weeks' rest at his bungalow at Wachusett Lake prior to the opening.

Harold Crane, having just closed with Andrew Mack in The Prince of Bohemia, has been re-engaged by Lew Fields to succeed Walter Percival in The Jolly Bachelors.

Henry W. Savage is organizing two more companies of Madame X to tour the large cities.

Eddie Foy is to head a Summer revue at the Casino. Marie Dressler in Tillie's Nightmare will open about the fourth of July at the Herald Square.

Edwin Mordant will not have a stock company this Summer, due to the length of his season with Henry Miller's The Great Divide (special company), with which he has been playing Stephen Ghent for two seasons.

In the poem published in The Mission last week, written by F. F. Mackay to Mrs. Sol Smith on her eightieth birthday, a line omitted destroyed the thought conveyed. It should have read:

Our loved one to-night
Has been strong in the fight
For public approval to art.
She has won a fair fame,
And distinguished her name
In each individual part.

Max Bloom, who is this season being featured with The Sunny Side of Broadway, has signed a three years' contract with the Boyle-Woolfolk Amusement Company to star in musical comedy. Next season he will have the leading role in The Winning Miss.

H. S. Northrup has been engaged to play an important part with Charles Richman in One of the Family.

Ruth St. Denis will close her tour April 15 at Buffalo, N. Y., immediately after which she sails for Europe, where she is under contract to appear for three months. She returns to America in August, opening in New York in September in a series of new dances, and after playing a few weeks will make an extended tour of this country.

Elsie Ferguson has closed her tour in Such a Little Queen and is at present at her country home at West End, N. J., where she will remain until April 15, when she will begin rehearsing in Castle, an all-star revival of which is to be made this Spring.

It often happens that a similarity of names occurs, but seldom that a picture is published with a wrong name under it in the press. Recently in New York portraits have been appearing with the name of Lissie Leigh. They were not Miss Leigh's pictures, and the inference that she is connected with the Hippodrome is an error, as she has never been with that organization. Her friends and managers have been rather confused by these publications.

Edward D. Lynch, late leading man of the Belasco Theatre, Los Angeles, arrived in town last week and was immediately engaged for one of S. Z. Poll's stock companies for the Summer.

Henry La Pearl, one of the clowns with the Barnum and Bailey circus, now at Madison Square Garden, was married Sunday in his circus clothes to Florence Mandley, of Chicago.

AMERICANS FOR ENGLISH PRODUCTION.

In response to a cablegram from George C. Tyler, several members of The Dawn of a To-morrow company left for London March 30 on the *Lusitania* to resume their original parts in the London production of the play. Hugh Ford, general stage director for Liebler and Company attractions, is in charge of the party. He will conduct all rehearsals and stay in London until Gertrude Elliott is launched as a star in the part of Glad, the last part played by Eleanor Robson. Sailing with Mr. Ford were Ada Dwyer, Ernest C. Joy, who is the regular stage director of the play, and Roy Fairchild, who will play his old role of the thief. The others of the company to support Miss Elliott will be engaged by Mr. Ford when he reaches London.

FANNIE WARD.

The picture on the first page is an excellent likeness of Fannie Ward. It is a question whether she should be considered an American or an English actress, for though she is an American by birth most of her career has been spent on the English stage. Her first appearance on the boards was at the Broadway Theatre in 1890. Five years later she was engaged by George Edwardes for his Gaiety Theatre, and the American stage saw no more of her till 1907, when she returned to support Kyrie Bellew in A Marriage of Reason. After a starring tour in Van Alen's Wife Miss Ward presented a tabloid version of the piece in vaudeville. She is now appearing in an unique little vaudeville sketch called An Unlucky Star.

MRS. FISKE'S REPERTOIRE.

Henrik Ibsen's Pillars of Society must give way at the Lyceum Theatre at the end of this, its second week, owing to the previously announced programme of Mrs. Fiske's short season in the city. A week from Monday night the "dream play" of Gerhart Hauptmann, Hanneke, with Mrs. Fiske and the Manhattan company, and in conjunction with it the one-act play, The Green Cockatoo, by Arthur Schnitzler, in which the members of the company will appear without Mrs. Fiske, will be produced.

PLAY FOR LACKAYE.

Earle Browne, of the Alias Jimmy Valentine company at Wallack's, has completed the manuscript of an unnamed play designed for the use of Wilton Lackaye some time next season. It deals with the intrigues of the French court during the peace negotiations following the American Revolution. The manuscript has been forwarded to George C. Tyler, head of the Liebler and Company firm, who is in London preparing for Gertrude Elliott's production of The Dawn of a To-morrow.

AN AMERICAN ORATORIO.

The Metropolitan Opera Company took another step in the direction of a more liberal policy toward American composers, and at the last concert of the season on Sunday presented an oratorio, Lazarus, which is from the pen of Julian Edwards, the well-known composer of operettas. The choral work was sung by the Mount Vernon Choral Society of 150 voices, with the regular orchestra, and solos by Rita Fornia, Florence Wickham, John Duffy and Herbert Witherspoon.

ON THE LONDON STAGE

Several New Events Described by "Gawain"—Two Merry Monarchs at the Savoy—Grasso, the Sicilian, Plays Othello—Du Maurier in an Armstrong Play—The Shakespeare Festival.

(Special Correspondence of The Mirror.)

LONDON, March 26.—Among the new productions deserving special mention—or



Photo Gainsborough, London, Eng.

Gerald Du Maurier.

lasting long enough to mention since my last letter—are the following:

Firstly, *Two Merry Monarchs*, produced by Mrs. D'Oyly Carte's successor at the Savoy, C. H. Workman to wit. This comic opera, written around a Princess, who is

forbidden to kiss any one lest she should poison the kiss, is lyrically the work of Arthur Anderson and George Levy, with lyrics by the said A. A. and by Hartley Carrick, and music by Orlando Morgan.

It is a right merry piece and few brighter and far fuller of acting and singing opportunities than was its predecessor. That was Sir William Schwenck Gilbert's *Fallen Fairies*, based on his thirty-seven-year-old fairy play, *The Wicked World*. In *Two Merry Monarchs* excellent acting and singing scoring is made by Comedians Workman, assisted ably by Comedians Lennon Pawle, Robert Whyte, Jr., Roland Cunningham, Daisy Le Hay, Anna Barber and Rosamond Mayne Young, who is, I find, the great granddaughter of the great tragedian, Charles Mayne Young, the rival of Kean and the Kemble.

Among other theatrical productions we have had a *Faust* puppet play, performed by little wooden actors, with the medieval dialogue, finely given by an unseen spokesman, namely Leonard Crawshaw. Also an anti-betting drama, written by Lady Hell, and entitled *How the Money Goes*. This was first produced by a stage society Sunday night show and has since finished a fortnight's run at the Royalty.

We have also had an astounding performance of *Othello* by the great Grasso, of the Sicilian Players, at the Lyric, and a new *Hamlet* by H. J. Pelissier, of those funny fellows, the Follies, at the Apollo, which is next door to the Lyric.

We are now awaiting Sir Herbert Tree's great Shakespeare anniversary festival, which starts a five weeks' season at His Majesty's next Monday; T. R. Benson's annual Bardic celebration, which starts at Stratford-on-Avon a few days later, and Alias Jimmy Valentine, with Gerald Du Maurier in the name part.

N. B.—This play will be presented by Charles Frohman and Arthur Chudleigh next Tuesday at the Comedy, where, I regret to say, sweet Marie Doro and The Climax finished up a little while ago after thirteen performances. It was a pretty play and well acted, but I fear me it was all too attenuated for the London market. Better luck next time! GAWAIN.

"BUFFALO BILL" TO RETIRE.

Col. William Frederick Cody ("Buffalo Bill"), at the dinner given in honor of George M. Cohan by the Friars, at the Hotel Astor, on last Saturday night, April 2, announced that this would be his last season before the public as a showman. He stated in his speech that during the twenty-eight years of his life which had been given to the promotion of his famed organization, he found but little time to devote to his home in the West, and that when he did get an opportunity to visit his ranch it was always in the Winter or late Autumn and never in the Summer, when the land was at its best.

Hence, he desired to spend his declining years in the country from which he got his first start in life. The Buffalo Bill Wild West and the Pawnee Bill Far East will continue under the management of Major Gordon W. Lillie, however, and the name of the originator of the popular show will be carried on even though Colonel Cody does not appear in the saddle.

There were nearly a thousand theatrical and other folk at the dinner, including many women. The other speakers included Mr. Cohan, Abraham L. Erlanger, John Rumsey, Renold Wolfe, Walter Moore, Arthur Brisbane, De Wolf Hopper, Marc Klaw and James C. Harvey.

WORLD PLAY CONTEST.

After many months and the examination of 3,000 scenarios, the judges in the contest instituted by the New York *World* about seven months ago, have awarded the prize of \$500 for the best scenario of a play suited to a female star to Martha Fletcher Bellinger, of 50 Morningside Avenue West, New York city. The scenario is entitled *A Woman's Sphere*. The play when written is to be produced by William B. Harris. A prize of \$100 each was awarded to Herbert Franke, of Ithaca; Walter Scott Howard, of Cambridge; Mary Rider Mechtold, of Staten Island; P. S. Adamson and Laytin Brewer, of New York. All of the winners are new names to the American drama. A number were honorably mentioned.

LILLIAN HAWTHORNE RETURNS.

Lillian Hawthorne, the third of the well-known Hawthorne Sisters, whose *Willow Pattern Plate* was a famous play of some years ago, has come to America to visit her sisters Lola and Nellie. She arrived on the Adriatic Friday. Miss Hawthorne has been playing the Prince boy roles in most of the London pantomimes, and has also made a tour of the English music halls. She has signed a contract for a three-years' tour of the English music halls, which will begin immediately on her return to London.

JULIAN MITCHELL'S TRIP ABROAD.

Julian Mitchell, acting for Florenz Ziegfeld and Klaw and Erlanger, is returning home on the *Mauritanian* from a skirmish of European centres with many new ideas for the annual review for the New York Theatre roof garden. The book will be written by Harry B. Smith, but the music will be from the pen of Paul Linke, the German composer, with waltzes that will make all Broadway dance. He has also engaged the representative show girl beauty of Russia, Germany, France, Spain and Italy, and announced that Anna Held will play an engagement in London in the coming Summer. In Dresden he secured an option on Miss Dudlesack, a comic operetta, and a pantomime suited to Adeline Genée, both of which he describes as far out of the ordinary.

"I don't care what some Americans say in the way of disagreeable comments on European productions this season," he remarked on leaving London; "I have seen some very wonderful things and beautiful shows in Europe, and we have a lot yet to learn theatrically from the Old World."

THE PLEIADES CLUB.

The Pleiades Club will give a Ladies' Evening at their club rooms next Sunday evening. On this occasion the guests of honor, each representing music, art, literature and drama, will be chosen from the women most distinguished in their respective fields. Marietta Oly, now appearing at Daly's Theatre in *The Whirlwind*, being the representative chosen for the drama, while Mariette Massarin, of the Manhattan Opera company, has been chosen to represent music. Other distinguished women will represent art and literature, and the programme for the evening will be contributed by many distinguished players and singers, among them being John Mason, Clarice Vance, Pilar-Morin, Amelia Summerville and Laura Burt. The toastmistress will be Mrs. Randolph J. Trabert.

MAXIM GORKY COMING BACK.

The Russian socialist, Maxim Gorky, and his actress wife, Madame Andrieva, who are at present in Italy, are intending to return to America. Madame Andrieva intends to open a theatre, possibly on Broadway, to be called the Gorky Theatre, in which she will appear in plays in English. She already has three Gorky plays for production and will have a fourth, on which Mr. Gorky is working. Gorky thinks that at least twice a week performances in Russian should be given. The company will be made up of Russian actors and actresses, among whom Paul Orlonoff, Madame Nazimova's husband, may be seen. The theatre will open in the Fall.

THE SUFFRAGE BENEFIT.

Three One-Act Plays Presented by Suffragette Actresses for the Cause.

At Maxine Elliott's Theatre, Thursday afternoon, the benefit performance for the Equality League of Self-Supporting Women consisted of three one-act plays dealing with the suffragette question. The three plays were *Before the Dawn*, *A Woman's Influence*, and *How the Vote Was Won*. *Before the Dawn*, written by Beanie Hutton and acted by Montague Rutherford, Leonard Howe, Mrs. Harriet Otis Dillenbaugh, Janet Beecher, and Evelyn Weeden, tells the story of a girl who is made unhappy through the customs which existed before the dawn of equal rights. Caroline, who was brought up with deficient education and no rights, is betrothed by her parents to a man whom she does not love. As a foil to Caroline is the girl with advanced ideas, the girl who has been to Paris, knows the world and is self-supporting. She is a picture of the modern suffragist and is scorned by the narrow-minded people of the Victorian period about 1867. Caroline is forced into marrying the man whom she detests. A *Woman's Influence*, by Gertrude Jennings, is a story of factory reform gained by women. It is also an exposition of man's weakness. Though Mrs. Lawrence and a serious-minded friend try to get Mr. Lawrence to work certain reforms in his factory, it remained for Mrs. Perry, a frivolous sort of woman, to accomplish the feat by working on Mr. Lawrence's vanity. When Mrs. Perry learns that her money in the stocks of the factory will be affected by the reforms she attempts to undo her work. It is at this point that Mrs. Lawrence opens her husband's eyes. The playlet was acted by Mollie Pearson, Arthur Forrest, Hilda Wright, Beatrice Forbes-Robertson, and Alison Skinner. *How the Vote Was Won*, by Cicely Hamilton and Christopher St. John, shows in a very amusing way what would happen if women would accept and live up—or down—to man's opinion of her. According to the authors, the poorhouses would be overtaken and the male population would find itself burdened by numerous female relatives. It was a bright little sketch and was splendidly acted by Mollie Pearson, Beatrice Forbes-Robertson, Fola Follette, Helen Ashley, Margaret McKinney, Ruth Holt Boucicault, Kate Carnegie, Alexander Casey, and Ernest Glendinning. Maxine Elliott, who loaned the theatre and orchestra for the occasion, also contributed Mrs. Charlotte Perkins Gilman's recitation, "Women Do Not Want It." Beatrice Forbes-Robertson arranged the entertainment. Between the plays Blatch and J. Forbes-Robertson. More than a thousand dollars was realized for the cause.

ROMAN PLAYHOUSE NEWS

BENELLI'S CENA DELLA BEFFE SCORES A SUCCESS IN PARIS.

At the Argentine Theatre, *Saturnalia*, by Cesare Pozzi-Bellini, makes a Pronounced Hit in Spite of a Plot to Bring About Failure—A Rage for One-Act Plays.

(Special Correspondence of The Mirror.)

ROME, March 19.—Benelli's *Cena della Beffe* has been as great a success in Paris as in Italy. Benelli was present at the first performance, was "so excited," writes a friend, "that he turned white and red at every scene."

"Don't call this a masterpiece," he said to me at the end of the play. "My masterpiece will be my whole life, for with all my strength of mind, with all my heart and brain, and with all my energy, I shall ever seek to do better and better until I reach the aim to which I feel I am called!" Benelli then stopped, as if ashamed of his burst of feeling.

Italy has decided a great dramatic author in Sen. Benelli.

Another successful dramatic author in Italy is Cesare Pozzi-Bellini, who has just produced a new play, *Saturnalia*, which has proved a great success at the Argentine Theatre. *Saturnalia* is a new and original satirical piece. He usually writes in conjunction with Julius Fenzl, a brilliant novelist and witty journalist. He has also written other plays, as *The Last Governess*, a charming and delightfully ironical little play.

One-act plays are all the rage here just now, and some of the best dramatic authors in Italy are writing them. Baffico has also written a play for the Argentine Theatre, *A Nominal Love*, which was a great success. The play is a comedy—almost a farce—notwithstanding its serious title. Baffico is an old playwright of many triumphs, but he retired some years ago in a moment of pique, and his return to playwriting is hailed with delight by every one. *Nominal Love* has achieved a huge success, notwithstanding a camora that had been raised to fell it.

The same lot fell to the *Saturnalia*, which caused a storm in the theatre that could not be quelled until the play was heard by an honestly indifferent public, who judged it in no party spirit, when it received the verdict it deserved, "Success!"

We have now a theatre in which only one-act pieces are given. One of these pieces has already proved a great success. It is *The First Who Passes*. It is bitter and ironical from the first line to the last, and is by Lopez. The public is kept in terror all through the play. Every scene is rapid and violent, in a stormy night, passed in a little inn where the worst characters of low life are wont to meet. These brutes make a wager that the strongest among them shall kill the first man who passes the inn. A certain Pippo accepts the wager. He swears that he has never shed a tear in all his life, nor has ever repented of any one of his misdeeds.

The lamps in the inn are put out, and all the villains watch the street without. A man passes. Pippo fires, hears a cry, and runs away. He has killed his only boy. Then the man who had never wept in all his life falls on his son's dead body in the street and weeps as no man ever wept before.

The *Refuge* is a French comedy written in French by a clever Italian actor in Paris, and there given with great success. But it has not pleased here.

This is the last of our novelties for the present.

S. P. Q. R.

TO ENTERTAIN CHILD ACTORS.

Daniel Frohman has turned over the entire premises and good will of the Lyceum Theatre for the afternoon of Tuesday, April 12, to the children who will take part in the production of *Alias Jimmy Valentine*, at Wallack's, Friday afternoon, April 15. Mrs. James Speyer, who was responsible for the success of the first all-child performance, the proceeds of which went to the Working Girls' Summer Home, talked some time ago with Mr. Frohman and said she would like to give them a "spree." Mr. Frohman offered his Lyceum Theatre, and now the date has been fixed. Mrs. Speyer has arranged to entertain the entertainers. There will be little boy and girl musicians, mimics, monologists and specialists to perform for the boys and girls, and there will be a spread. H. B. Warner, Charles Burnham, Theodore Liebler and all the others interested in the juvenile actors will be present as well as the mothers.

A RECORD REPERTOIRE.

Violet Barney is ill in Topeka, Kan. She has just closed an eight months' engagement at the Diemer Theatre, Springfield, Mo., playing two new parts each week. In all Miss Barney played seventy different parts during her engagement. As soon as she recovers Miss Barney will accept an offer recently made her.

FIRE DESTROYS A TEXAS THEATER.

The Opera House at McKinney, Texas, was discovered to be on fire at about 6 P. M. on March 22, and before it could be extinguished, the entire interior of the building was destroyed, entailing a loss of about \$3,000, partly insured. It is generally believed that it will not be rebuilt, as there is a rumor that the local B. P. O. E. intend to erect a hall for themselves, which will include an up-to-date theatre.

FOR THE ACTORS' FUND.

Several Booths in Preparation—Blanche Ring inaugurates a Song Writers' Contest—The Result of Martin Beck's Sketch Contest.

One of the most picturesque booths at the coming Actors' Fund Fair will be a Creole booth, contributed by the business men of New Orleans. It will represent a typical palmetto shack made of real palmetto from the Louisiana swamps and will be erected in the fashion adopted by fishermen and trappers of the marshes to protect themselves against the weather and mosquitos. A score of Creole beauties will have charge of the booth and will serve Creole delicacies cooked by old mammas. In addition to this there will also be a Southern booth at the Fair.

"The floral booth at the Actors' Fund Fair will be in charge of the most beautiful debutantes in the city," said Mrs. James Speyer at a meeting of women which was held in the interest of the fair at the Comedy Theatre Tuesday afternoon, March 29. Mrs. Speyer, who is chairman of the floral booth, declared that society had never entered upon its work for any charity bazaar more enthusiastically than for the coming Fair.

"All of us," she said, "feel very deeply the debt that we owe to the theatrical profession. We want to do our share for those who in their prime of life did so much to give us happiness, but who through age and sickness have fallen into distress. We have never been called upon to aid a worthier charity."

About 500 women representing every theatrical company in the city and many of the prominent women's clubs were present. Mrs. Nahm announced the gift of a diamond necklace of 168 stones to be awarded to the most popular actress at the Fair.

The one-act play contest inaugurated by Martin Beck for the Actors' Fund Fair, which closed April 1, turned out to be the largest ever held. There are 1,853 competitors for the \$250 prize. Manuscripts poured in from every section of the country and even Europe. Nevada was the only State that was not represented. From these plays six will be selected for production at the Fair. Five well-known dramatic critics will then decide which is the winner.

There is hardly a subject either in life or death that was not confidently taken by some one of the aspiring playwrights. They dealt with everything from the prospect of a baby to the reappearance of Caesar's ghost.

Over one-third of the plays were built around the domestic triangle. Out of all the plays there were less than 100 without the element of love, and nearly half ended with a kiss. Most of the affinity plays, such as *Hegi's Blood*, *His Pulse*, *The Soulful Kiss*, *The Kissing Affinity*, and *Bitten* were contributed by spinsters.

When the contest was announced Mr. Beck said he would endeavor to secure the best actors both on the vaudeville and legitimate stage to take part in the various one-act plays that were to be tried out. Fully a score demanded that their acts be produced by certain stars, and asked that their manuscripts be returned if any person of lesser light was selected.

One Radcliffe girl modestly suggested that her play contained parts admirably suited to Maude Adams, Ethel Barrymore, and Mrs. Pike.

"I fear," she said, "that others might not bring out the delicious humor in the lines."

Nine Harvard men contributed plays, one of them being written by a Japanese student. There was one play in Italian contributed and three in Yiddish. A German on the East Side contributed a play in German, requesting Mr. Beck to translate it and deduct the expenses from the prize.

Seven ministers sent in sketches, but, oddly enough, none of them were religious in character. About 600 plays were contributed by New Yorkers. California seemed to have the playwriting fever worse than any other State save Massachusetts, having a total of sixty-four. Several hundred came from the South, and of these not a few were plays of the Civil War and the Confederacy.

Among the well-known sketch writers who entered the contest were Frank DuPre, Wilfrid North, Victor Mapes, Walter M. Oestreicher, Clara Thropp, Roland Moltenus, Earl Mitchell, Susan R. Fleckner, A. P. Ebin, Penrhyn Stanlaw, Henry Tyrell, Frances Aymar Mathews, Lucy S. Sarver, and La Touche Hancock.

The latest plan to make money for the coming Actors' Fund Fair is a song writers' contest, inaugurated by Blanche Ring. She offers a prize of \$100 for the best new song submitted. As Miss Ring anticipates a deluge of songs, she will first select twelve to be sung at the miniature theatre at the Fair.

The public will then choose which is the winner. She stipulates, however, that the writer of each of these songs is to be present at the contest and that he sing the song himself or choose some attractive young vaudeville star to sing it for him. The audience upon purchasing the tickets to the contest will receive a coupon entitling them to one vote. Miss Ring will direct the contest herself in the manner of an amateur night, but as she will take pains that only the best songs are presented, she promises that no book will be used. Miss Ring will auction off the tickets for the contest herself, and expects to raise \$1,000 for the Fair in this manner. All songs must be submitted before May 1 to Blanche Ring, at the Herald Square Theatre, where she is appearing in *The Yankee Girl*.

ACTOR PREACHES LAY SERMON.

Guy Bates Post Makes a Sunday Night Appeal for the Theatre.

Guy Bates Post, the actor, and a member of the New Theatre company, accepted an invitation of the Rev. Charles Graves, pastor of the Unitarian Church of Passaic, N. J., to preach a lay sermon on the subject of the stage from Mr. Graves' pulpit last Sunday. Mr. Post, who is a serious artist with pronounced views, willingly accepted the invitation, and entertained a large congregation with sensible comments on his chosen topic.

Remarking on the influence of the stage in general for education and culture, he said that people, nevertheless, so lightly feel their obligation to the stage and to the players that there still obtains in many countries the same narrow, bigoted, old-time prejudice that existed hundreds of years ago, when the stage was an unrecognized art and the actor was by law an outcast and a vagabond. It is against this form of bigotry that he would make his strongest appeal, for instead of paying the debt every community owes to the actor this bigotry is frequently directed against the body of men and women who give their lives to the instruction and entertainment of the people.

Just as it is the ambition of every pastor, he said, to bring by his teachings, by his daily life, by his whole hearted renunciation, every member of his flock within the sanctity of Divine Grace, so it is the ambition of every sincere representative of the great art of the theatre to uphold the best standard of conduct, the highest form of spoken expression and the exquisitely proportioned writing of all the beauties in all the arts in the one temple—the playhouse.

"Try to understand the theatre," he said: "try to understand us. It will bring us closer together and will result in benefit to both."

In conclusion he made a strong plea for catholicity, for charity of thought, for humbleness of attitude and for a just appreciation of the congregation's obligations to the profession of the actor.

FOREIGN STAGE NOTES.

Callevet and de Flers, the authors of *His Wife and Love Watches*, have scored a signal success in Paris at the Variété Théâtre in an satire on the French ministry entitled *Le Biols Sacré* (*The Sacred Forest*). The sprightly piece contains a piquant pantomime and a fascinating ballet. The plot deals with the ambition of Francine, who is a member of the best social circles, to secure the decoration of the Legion of Honor. She slaps the face of the Minister of Fine Arts, whose administration is nicknamed in a poem by Francine as "the Sacred Forest," and who has attempted liberties with her, and prevails upon her husband, Paul, to make himself agreeable to Adrienne, the minister's wife, in order to obtain the decoration. Francine is dismayed to discover Paul and Adrienne falling in love. She gets the decoration but loses her husband's heart. Jeanne Granier plays Francine to perfection and her work was much applauded.

Charles Le Bargy, one of the idols of the Comédie Française, has tendered his resignation as a sociataire. A bitter controversy has broken out between the actor and M. Clarette, the administrator of the French national playhouse, the former accusing the manager of representing twenty-five years of incompetence, and the latter retorting by charging Le Bargy with representing twenty-five years of treachery and ingratitude. The administrator says the house of Molière was never in better circumstances, and the actor declares that it is fast declining. This resignation following fast upon that of Félix Huguenet, is ascribed to the penurious wage policy of the directorate of the playhouse.

ABORNS DISCOVER A NEW CONTRALTO.

An incident of the opening of the first of the Aborn English Grand Opera companies for the Spring at the Walnut Street Theatre, Cincinnati, Sunday night, March 27, was the debut of a young contralto, Margaret Jarman, whom the Aborns selected from the operatic school of Achille Alberti. The musical critics in Cincinnati speak in highest praise of Miss Jarman's rendition of the role of Atucena in *Il Trovatore*. Miss Jarman is an American girl, twenty years of age.

Milton and Sargent: Aborn patronize American talent as far as possible in their grand opera ventures, and have brought forward a number of young singers, some of whom have since been engaged in important opera houses of Europe.

DINNER TO FORBES-ROBERTSON.

Two hundred guests attended a supper at the Lotos Club on Saturday night last in compliment to Forbes-Robertson. Frank R. Lawrence acted as toastmaster, and speeches were made by Mr. Robinson and Messrs. William Winter, Winthrop Ames, Laurence Irving, E. H. Sothern, J. Hartley Manners, Ruppert Hughes and John Corbin. The menu card consisted of a single sheet of parchment on which were pictures of Mr. Robertson as Hamlet and in other well-known roles.

THE DRAMATIC UNION.

The Literary and Dramatic Union gave a dramatic musical at the studio of Irene Ackerman, Wednesday evening, when Adele Pitt Allan gave her classic readings before a large audience. The musical part

of the entertainment consisted of selections by the Mandolin and Guitar Quartet under the direction of Myron A. Bickford and Marie Gerard. The chairman of the entertainment was Mrs. Katharine C. Fay.

WONDER BOOK TALES AT GARDEN.

The Ben Greet players presented a dramatization of three of Hawthorne's "Wonder Tales" at the Garden Theatre last week. The dramatizations were made by Rose Melcher O'Neill and Ethel Welch. They were given at matinees and pleased the many girls and boys who were pleased to see Pandora, King Midas and Philemon and Banci in real life. The three plays were well staged and the acting was effective. The cast:

PICTURE ONE.

Quicksilver	Percival Seymour
Theo	George Vivian
Shepherd	Walter Beck
Hate	J. Sayer Crawley
Greed	Charles Hopkins
Alethea	Grace Halsey Mills
Hope	Blanche Tolmie
Pandora	Violet Vivian

PICTURE TWO.

King Midas	The Golden Touch
Quicksilver	Percival Seymour
Zens	Ben Tressel
Philemon	Charles Hopkins
Micanor	Walter Beck
Timo	Dorothy Scherer
Zeo	Katherine Bianchi
Banci	Violet Vivian

PICTURE THREE.

Philemon Banci, the Miraculous Pitcher	Percival Seymour
Quicksilver	Charles Hopkins
Zens	J. Sayer Crawley
Philemon	Walter Beck
Micanor	Dorothy Scherer
Timo	Katherine Bianchi
Zeo	Violet Vivian

NEW THEATRE SPECIAL COMPANY.

The regular New Theatre company will leave New York Sunday, April 15, for its tour. The following Monday a special company will begin a four weeks' engagement in Beethoven. The only member of the regular company to appear with the special company is Mrs. Sol Smith, who will join the regular company at the end of the four weeks. The following is the cast for Beethoven, which has been staged by George Foster Platt, with the incidental music by Elliott Schenck: Ludwig Van Beethoven, Donald Robertson; Schindler, J. H. Benrimo; Nicholas Van Beethoven, Frank Currier; Therese, Helen Tracy; Carl Van Beethoven, as a boy, Pierce McClary; as a man, Avrell Harris; Bettina Brentano, Rebecca Warren; Daron Defremont, Frank Dawson; Archduke Rudolph, Stanley Dark; Hofmeister, Frank Aiken; Babet, Mrs. Sol Smith; Giulietta Guicciardi, Gertrude Bennett.

JULE WALTERS, BONIFACE.

Jule Walters, for many years a successful comedian and producer, has bought the Hotel Carlton in Chicago, and he and Mrs. Walters, who has been with him on the staff, have left the footlights to manage the property. It is a large, handsome building of seventy-five rooms, finely furnished, in Thirty-third Street, just west of Michigan Boulevard. Mr. Walters used to be a star attraction in his play called *Sidetracked*.

AN APPEAL FROM DAMON LYON.

Damon Lyon, who has written a little book to assist him in contributing to his support, made necessary by his long and continued illness, wishes to ask friends of his in the profession who have received his book to return it to him if not available so that he can place the copies elsewhere.

REFLECTIONS.

The Man on the Box will close April 10. It will open again early in August in Cedar Rapids, Ia.

Galway Herbert will play a part in Cohan and Harris' new production, *The Girl in Waiting*, similar to Rogers the page boy in *The Servant in the House*, which he played at the Savoy Theatre two seasons ago.

Harry Clay Biany, who has just closed with Klaw and Erlanger's production of *Little Nemo*, has refused vaudeville booking for the entire Summer. Mr. and Mrs. Biany (Kitty Wolfe Biany) will devote the entire Summer to rest and recreation at their summer home, at Centre Moriches, L. I. Next season Mr. and Mrs. Biany will appear at the head of their own company, appearing in a new comedy.

Frances Alda, prima donna at the Metropolitan Opera House, was married Sunday afternoon to Giulio Gatti-Casazza, general manager of the Metropolitan Opera company. The ceremony was performed by Judge Charles W. Dayton, of the Supreme Court, in the bride's apartment in the Ansonia. The bride is twenty-eight years old, the groom, forty-one.

Augustin Duncan, stage director of the Coburn Players, returned Tuesday on the *Kaiser Wilhelm*. He has been in London consulting with Professor Gilbert Murray, whose translation of *Electra* the Coburn Players will play in the open air the coming Summer at the leading universities.

Charles Balsar played Sebastian in the New Theatre production of *Twelfth Night* for the first time, March 24, and will continue in the role for the rest of the season. His performance of *Eros in Antony and Cleopatra* and of *Polixenes in The Winter's Tale* have all been excellently received.

Alexander Gaden has signed with Henry W. Savage for Madame X.

M. T. Middleton closed his second season as business-manager of Wagenhals and Kemper's Paid in Full company at Lexington, Ky., March 2. On March 5 he joined the

Henry B. Harris forces as business manager of The Traveling Salesman, company B. George Bowles, general representative of the Wagenhals and Kemper productions, puts Middleton's name among the best half-dozen advance agents in the country.

Fox and Evans have finished their second season with *The Girl Question* in an original dancing act which was very successful. They are preparing a dancing act for vaudeville.

During the operatic season of the two grand opera houses in New York, now closed, the Metropolitan produced thirty-four German, seventy-nine Italian and thirteen French works, but did not once produce Carmen, which was presented six times by the Manhattan.

A court order was handed down on Saturday appointing Wm. H. Wilder, a lawyer, guardian ad litem of the two children of Wm. Faversham and his wife, Julie Opp Faversham, for the purpose of bringing suit to construe the will of Eliza Graf, a great-aunt of the children.

Lulu's Husband, the play in which Mabel Garrison and Harry Conor are to be featured, will open at Maxine Elliott's Theatre April 11. The play opened in New Haven Saturday.

Donald Benrimo, who is now appearing at Daly's in Marietta Oly's company in *The Whirlwind*, is receiving excellent notices for her portrayal of Marquise De Douillette. The part, though slight, gives her an opportunity to show that she is a young actress of charming manner.

In the cast of *Lonely Lives*, which Julius Hopp and Frank Lea Short will present at the Hackett Theatre next Sunday evening and next Tuesday afternoon, are Gilda Vales, Stella Hammerstein, Engle Summer, Adele Leonard, Katherine King, Percival Aymer, Charles J. Harris, Alfred Walsh, and John Hugh Fish.

Antelope Park, at Lincoln, Neb., opened March 28 with an exhibition game between the St. Paul A. M. C. and local teams. Formal opening May 10.

STOCK COMPANY NOTES.

Myrtle Bigden, of the Cutler Stock company, who in private life is the wife of Manager Wallace R. Cutler, is now taking a well earned rest at the home of her parents in Chicago. Outside of twelve weeks Miss Bigden has been working for four years with the Cutler company, and it is her intention to remain home all Summer and rejoin the company in August at the beginning of the fair dates in Ohio and Indiana, where Miss Bigden is a big favorite. The Cutler Stock company is now in the eighty-ninth week of the present season, and will not close, as they have a Summer stock engagement at May's Opera House, Piqua, Ohio, commencing April 18. The company includes Wallace R. Cutler, Frederick Lyle, Joe C. Berry, Harry M. Hooper, Harry Candale, Max L. Schrade, O. J. Mowbray, Fred Hubman, E. M. Wenger, Claudia Lucas, Kate Stein Berry, Blanche White, and the Shrewsbury Sisters. Sixty carloads of scenery are carried and each play is given under the direction of Frederick Lyle.

The Payne Stock company, featuring Rachel May Clark, opened their eighteenth week of stock at the American Theatre, Toledo, Ohio, March 20, in Clyde Fitch's *The Bird in the Cage*, to packed houses. The papers all gave the management credit for a performance and stage setting befitting a New York production. They were especially impressed with Miss Clark's emotional work. William H. Sullivan, late of Frawley Stock, replaced Frederick Tillish in the heavies, and Charles Newsom, of the Forepaugh Stock, replaced Jack Croft. The cast is made up of the following: E. S. Lawrence, Eugene Powers, William H. Sullivan, Charles Newsom, Edward Menova, Otto Kruger, Warren Fabian, Ed Borman, May B. Hurst, Grace Leith, Utaline Hodgkins, May Bell Dunbar, Hope Maxwell, Kathryn Lester, and Rachel May Clark.

Carroll J. Barrymore, who has just closed a twenty-five weeks' engagement in stock at the Majestic Theatre, Indianapolis, Ind., produced his own little playlet, *The Joys of Stage Land*, with success at that theatre Wednesday afternoon. In his supporting company was Sherry Harris, a nephew of Sherry Matthews, of the old team of Matthews and Bulger.

That ever popular little comedienne, Clara Turner, and associate players will open the New Theatre at Cohoes, N. Y., on Monday evening, March 28, for an indefinite run, presenting two bills each week.

Princess Wah-ta-Waso, the Indian actress, now in her second season as the featured member of the *As Told in the Hills* company, recently received an oil painting depicting a scene of Western life from William Gladstone Steele, president of the Anthropological Society of Oregon. The painting is by a Western artist. The Princess will hang it in her home in Omaha, Neb. The *As Told in the Hills* company is meeting with success throughout the West and is booked till the first of May.

Mr. and Mrs. Horace V. Noble, late of the Lyric Stock company, Lincoln, Neb., have been specially engaged by Manager Fred Smutser to head a new stock for the Curtis Theatre, Denver, Colo., which will be known as the Horace V. Noble's Associate Players. Mr. Noble will direct and play leads, a position which he held for two years in Lincoln, and Mrs. Noble (Terese Lorraine) will assume the roles of second leading woman in a carefully selected company of fifteen people. The opening play will be *Mark Swan's A Man of Mystery*, on April 10.

This week's bill at the Crescent, Brooklyn, is Brewster's Millions, with George Allison as Monty Brewster.

THE ACTORS' SOCIETY

THE CLOSING OF COMPANIES BRINGS MANY MEMBERS BACK TO BROADWAY.

Mac M. Barnes, Louise Reming, Clara Blanck, Tom McGrane, Sam Colt and Ernest Trues Senn Once More on the Rialto—Gossip Notes.

Edward (Teddy) Le Due opened on the Orpheum Circuit April 3, at Cincinnati, Ohio, playing the French butler in Louis McCorde's "Winning on Wind."

James R. Hackett opened with Monsieur Beaucaire in New Haven last week, and reports have it that the opening was very successful, and that Mr. Hackett was well received. Among the other members who received considerable praise were Roy Clements, Vaughan Trevor, and Louis Brown, Thomas MacLaine, and Marion Ballou

were prominent in the cast that supported John Mason in "A Son of the People," which was at the Hackett Theatre last week.

Our congenial president, Thomas A. Wise, is in the vicinity of New York. Conscientiously the office is brightened by his presence during his short sojourn here. The Gentleman from Mississippi was at the Broadway in Brooklyn last week. Prominent in the cast are members of the society—De Witt Newing, Charles Chapelle, and Lola May.

Charles Rowan returned to New York after a long and pleasant season with Margaret Anglin in "The Awakening of Helena Bitchie," in which he plays the part of Benjamin Wright. They were at the New Montauk Theatre in Brooklyn last week, and continue on a supplementary season which doesn't close until nearly the end of April.

Iva Donnette, who is starring in her own sketch in vaudeville, is meeting with much success.

William Stuart has closed for the season with Lynn Pratt's production of "The Blue Danube," and is playing a special engagement with Frank Sheridan in his new act, "The Dorelet." He was engaged at a few hours' notice, and appeared in the initial performance. Mr. Stuart has also been engaged by S. A. Poll for the Spring and Summer seasons, and will open with one of the stock companies early in May.

John Stepping is another member of the society who has been engaged by the New Theatre. He will appear in Beethoven, at the conclusion of his engagement with that piece he is to go to the Columbia Theatre Stock company in Washington.

Albert Easdale has been engaged by the New Theatre for Beethoven. He will remain with that company during the rest of the season.

Edwin Cushman is playing with The Prince Chap, from which we hear excellent reports.

The members of the society who are playing in The Pillars of Society, which opened at the Lyceum Theatre March 28 are Mrs. Flack, whose success in the part of Lona Hessel was marked; Florine Arnold playing the part of Mrs. Holt, and B. O. Meach playing the part of Jacob.

W. H. Conley is still playing in The Royal Chef with great success.

Mac M. Barnes and Louise Reming were in town last week, after a very successful trip to the Coast.

In the closing of The Battle, in which Wilton Lackaye had been starring this season, Clara Blanck, who has been playing Jenny, and Tom McGrane, who played Gentle, returned to Broadway.

Kirk Brown, Henry Crosby, and Lillian Seymour, of the Kirk Brown company, were in New York last week. They report a very successful and pleasant season. Their tour continues for some time to come.

Sam Colt and Ernest Trues have just closed a very successful engagement with Rebecca of Sunny Brook Farm.

W. Leonard Howe, after two years in The Man from Home, in which he played Horace Granger-Simpson, will, after visiting friends in Philadelphia for the next fortnight, sail for England on the steamer "Adriatic." Mr. Howe says he much regrets the Joy Line does not cross the Herring Pond, that being his favorite service. His final appearance this season was made at Maxine Elliott's Theatre last Thursday, when he played Tom Bullock in Before the Dawn, one of the three one-act plays produced by Beatrice Forbes-Robertson.

Edmund Breen has been engaged by Frederick Thompson for Spendthrift, in which he will appear after the close of Just a Wife, in which he is now playing.

We wish to correct an error which appeared in last week's Mirror regarding Julian Nott. He has not closed with Ruth Stock company at Portland, Maine. On the contrary, Mr. Nott will stay with the company all summer. He is thoroughly enjoying himself, having rented a cottage and bought a motor boat in which he will spend most of the summer.

BALTIMORE.

The Follies of 1909, The Midnight Sons, Arnold Daly and Other Attractions.

BALTIMORE, April 4.—The Follies of 1909 play a return engagement at Ford's, with Eva Tanguay heading the cast. Among those assisting are William Schrode, Billy Reeves, William Bonelli, Welch, Mealy and Monroe, Evelyn Carlton, Rosalie Green, Vera Maxwell, Gertrude Moyer, Helen McMahon, Allie Boley, Frances Du Barry, Harriet Du Barry, Arthur Deagon, and Jessie Clayton. Marie Cahill will follow in The Boys and Betty.

The Midnight Sons is at the Auditorium. The large company is headed by George Monroe, Harry Fisher, and Maude Lambert. Marie Dressler will be seen next week in Tillie's Nightmare.

Arnold Daly is at the Academy in The Penitentiary, a play by Henry C. Colwell. His company includes Emmett Corrigan, Campbell Goldian, Kate Lester, Hilda Spong, Ralph Morgan, Dorothy Rosemore, Scott Cooper, Edna Baker, Charles H. Riegel, Charles Lafe, Joseph E. Howard will follow in The Goddess of Liberty. William Tracy will come April 18.

Checkers holds the stage at the Holliday Street. Next week, in Old Kentucky.

Blanche Bates in The Fighting Hope, played a remunerative engagement at the Auditorium last week. Tunis F. Dean, representing David Belasco and Blanche Bates, spent last week in this city, where he was warmly welcomed by his host of friends.

HAROLD BUTLEDGE.

SALT LAKE CITY.

Walter Edwards Among Old Friends—Lillian Brockwell to Head a Road Company.

At the Salt Lake Theatre in the new comedy, Your Humble Servant, Otis Skinner and his capable co. gave a taste of pathos and comedy. A play that is at once restful and charming, and in a way reminiscent of the sweet and tender work of the late Sol Smith Russell. Business was only fair, not what the play and players were entitled to. Ida Jewel shared honors with Mr. Skinner. The local herd of Elk held what they were pleased to call "The Big Noise." March 24 and 26 to large and enthusiastic audiences, bringing forth a good array of talent, but interesting talent, and netting a fair sum for their exchequer. Charles E. Hanford in repertoire 28-50.

At the Colonial The Great Divide filled the entire week 20-26 to fair business. Walter Edwards, well known and popular here from his seasons with the stock co. at the Grand, and his various visits with the Little co., opened 27 to a large and enthusiastic audience in The Lion and the Mouse. This play has been seen here several times, but on no occasion has the part of John Burkett Ryder been played with as keen a sense of human nature and with as little stage bombast as by Mr. Edwards, who was quiet, forcible and convincing. Carolyn Elberts, Etta Baker, Martin and Charles D. Pitt were each worthy. Co. generally good.

The Grand goes quietly on drawing satisfactory business with the Theodore Lord Stock co. Lillian Brockwell has made many friends and given good satisfaction. She will shortly be placed at the head of an auxiliary co. to play the principal Western towns. Mr. Lorch and Cecil Fay (Lorch) are both extremely popular here. They now own a half-interest in the lease of the Grand, and expect to remain in Salt Lake for a number of years.

The Bungalow was dark week of 20, owing to the combined illness of Willard Mack and the partial collapse of Maud Leone; the latter being overworked to a degree beyond her strength. The death of the child of Mr. and Mrs. Elmer Booth also added to the difficulties under which the house has labored. The re-modeled co. will open 28 with in the Bishop's Carriage.

Ben Ketcham, the erstwhile treasurer and acting manager of the Colonial, is now full fledged resident manager.

The Orpheum Realty Co., owners of the property used by the Orpheum Circuit, owing to the interesting profits already accruing, have decided to increase their capital stock tenfold, and at once proceed to build a larger and finer theatre for the Orpheum people, which, with the Morris Theatre now in course of erection, will put Salt Lake "right in it."

Building operations in Salt Lake for 1910 show an increase of 15 per cent. over last year, said to be the largest increase of any city in the United States.

Gus Edwards' Country Kids and Sullivan and Pasqueling were the most interesting offerings at the Orpheum 20-28.

At the Mission Nord, the diving Venus held her own as headliner, with the Four Milans a close second.

ST. LOUIS.

Henry Miller, John Drew, George Arliss and Fiske O'Hara Make the Week Notable.

St. Louis, April 4.—A Gentleman from Mississippi, with Burr McIntosh and Will Deming in the principal roles, entertained the patrons of the Century last week.

At the Olympic Oiga Nethersole, under her own management, offered a repertoire of her standard roles. Miss Nethersole's Carmen is perhaps her best role—at least it is her best known role. It was done with the usual Nethersole fervor and realism.

Sam Bernard in his new musical comedy, The Girl and the Wizard, was the pleasing attraction at the Garrick last week. Mr. Bernard was funny in his own inimitable way.

Robert M. Baker's dramatization of George Robert McCutcheon's Beverly was at the American last week.

Uncle Tom's Cabin, with fifty people, ten Cuban and Russian Bloodhounds and a special orchestra, offered a good entertainment to many theatregoers last week at Haylin's.

Elinor Glyn's dramatization of her own novel, Three Weeks, played to big houses all the week. Curiosity over her much discussed novel brought out crowds at every performance. William Josey was seen in the leading male role of Paul and Ethel Clifton was the Lady.

Bills this week: Henry Miller in Her Husband's Wife at the Century; Olympic, John Drew in Inconstant George; Garrick, George Arliss in Sentiment; Haylin's, The Little Homestead; American, Fiske O'Hara in The Wearing of the Green; Imperial, Dora Thorne.

CLEVELAND.

Louise Dresser and a Strong Company at the Colonial—Actors' Fund Benefit.

Ben-Hur paid its annual visit to the Euclid Avenue Opera House March 28-2. The Love Cure 4-9.

Dick Whittington, with a good co. headed by Louise Dresser, was the attraction at the Colonial 28-2. May Irvin in Mrs. Jim 4-9.

Vaughn Glaser was welcomed by large audiences at the Lyceum, presenting St. Elmo 28-2. Herman F. Timberg in Schooldays 4-9.

The Holden Players opened at the Cleveland 28-2 in Dora Thorne. It is the intention of this co. to present romantic plays for a season, and at popular prices they should have a good patronage. Thelma 4-9.

The Managers' Association met in Manager Hart's office at the Euclid Avenue Opera House, and perfected plans for giving a benefit for the Actors' Fund early this month.

The Metropolitan Grand Opera co. will be heard at Keith's Hippodrome during April.

WILLIAM CRASTON.

TACOMA.
The Lombardi Grand Opera Company Better Than Ever, Their Engagement Successful.

The Lombardi Grand Opera co. closed a fairly successful engagement at the Tacoma March 28. On the whole the co. and orchestra have improved since their last appearance here. No better orchestra has been in Tacoma for many years. Il Trovatore, Madame Butterfly, Lucia and Carmen were given. The costuming and staging were effective. Some criticism of Madame Butterfly was heard because of blonde Japanese in the cast. A real Japanese of that shade would be a curiosity on or off the stage.

FRANK B. COLE.

LETTERS TO THE EDITOR.

The Piracy of Plays.

NEW YORK, April 2.
To the Editor of THE DRAMATIC MIRROR:

Sir.—In your issue dated March 19, 1910, your correspondent at Battle Creek, Mich., mentions Under Southern Skies in the list of plays given at the Post Theatre (E. B. Smith, manager) by the Tom Marks Stock company.

Under Southern Skies in the list of plays given at the Academy of Music (B. A. Bush, manager) by the Tom Marks Stock company March 14-19.

In your routes under classification "Traveling Stock Companies" the above mentioned organization is specified as "Tom Marks Stock company (Tom Marks, manager)."

Under Southern Skies is a copyrighted play and no license or permission to present or announce it has been granted to either the Tom Marks Stock company, the Post Theatre, Battle Creek, or the Academy of Music, Kalamazoo, Mich., nor to the managers of either. It is hardly probable that both your correspondents in Battle Creek and Kalamazoo could be in error in reporting Under Southern Skies in the list of plays presented by the Tom Marks Stock company, and it is equally unlikely that the type setters in your composing room could make a like error two weeks in succession. Therefore, on the face of it, it would seem that this is a clear case of play stealing, a direct violation of our copyright laws.

It is not my wish to publish here what legal action will be taken against these parties, if the reports in THE MIRROK prove to be correct. The Minors has always been active in all crusades against the pirating of plays, and I think if you would adopt the plan of giving to all proven play pirates and their aids and abettors special prominence under a separate caption it would be a great aid to the ultimate suppression of the evil, an evil which is now under the law a crime. Therefore, if when proven that any certain organization or management are guilty of play stealing, you would take them out from under the regular captions and give them a caption reading "play thieves" or "piratical crews," or otherwise define them under their true banner, you would not only help the suppression of unauthorized performances but also do honor to the long line of reputable organizations that are circumscribed within your papers, and likewise tabulate the theatre managers who are proved to have aided in the play piracy under a caption that would define their practice. I am sure that every reputable manager in every State in the Union would be glad to have those theatres and managers that harbor the play pirates taken from under the caption of their respective States.

If the report in your paper is correct in regard to the presentation of Under Southern Skies, neither E. B. Smith, manager Post Theatre, Battle Creek, or B. A. Bush, manager Academy of Music, Kalamazoo, can plead ignorance to the fact that my property has been presented without authority in their theatres. My own companies have played both theatres many times, and in each contract they signed with me for every date played this clause appears: "In consideration of this agreement the party of the second part (theatre manager) hereby agrees that under no circumstances whatever will he permit any pirates' version, or anything bearing a resemblance to the name or title of this or any attraction under the control of the party of the first part." And in addition, both E. B. Smith and B. A. Bush have distributed literature of Under Southern Skies furnished by me to announce the coming of my company in their theatres and which also states that it was a copyrighted play, and in which I offered a reward for the arrest and conviction of any one presenting it without my authorization.

I feel sure that every theatre manager and every producing manager will feel grateful to THE MIRROK if you will adopt some plan of tabulating and publishing all management, traveling and located, that may be proven to be guilty of play piracy.

Yours truly,

HARRY DOBL PARNELL.

Percival Pollard's Suggestion.

To the Editor of THE DRAMATIC MIRROR:

Sir.—In the matter of the greater protection now being accorded authors by the United States courts, as referred to recently in the Usher column, what is needed more than anything else is a corporate society which, like the Authors' Society in England, will prosecute such cases of "annexation" as have of late been so common.

For the ordinary working writer, with the ordinary income—or lack of it—to undertake an individual prosecution is simply to throw money after brains. Take a case that you have already good enough to mention in your column. In Florence, last May, I received from a cousin in England a marked copy of the story. That informed me that at Terry's Theatre on the Strand, had been performed a one-act play from a story by Percival Pollard. This was obviously my first knowledge of this little bit of dirt. I had never so much as been asked. What has always puzzled me in that detail is why they even troubled to give me credit for the story. The story was originally printed in one of your own Christmas numbers, was entitled "A Life or Death Performance," and eventually appeared as a chapter in my book called "Lingo Dan." Now, what good would it have done me to prosecute? I could not discover, when I went later that year to London, who had done the adapting, who had managed the performance, who was responsible. It had been done, that was all I knew. My property had been stolen, and doubtless disfigured into the bargain. The man who steals your idea is as despicable a thief as the one who lifts your purse; he is worse, for he takes less risk.

The attitude of many of these pirates, no doubt, is that the writer is in luck if his idea is staged, no matter how. One might inadvertently admire a burglar, but never one of these petty pirates.

Only a defensive combination on the part of the authors, international in scope, will accomplish anything in remedying this evil.

Yours,

PERCIVAL POLLARD.

The American Dramatists' Club is now said to be getting ready to proceed against pirates with effectual measures. Under the new copyright law as declared thus far in the courts, the pirate has no means of escape if prosecuted along the right lines. The piracy in England of an American play—or of play material—is another matter.

There is a difference between the countries as to methods of copyright that too often is fatal to an American play seized there for use.—ED. MIRROK.]

About Repertoire Players.

To the Editor of THE DRAMATIC MIRROR:
Sir.—Seeing the letter in your "Usher" column from the actor who joined the Chicago Repertoire company—in re the actors and actresses—that the performers of the company had never heard of such players as Mary Manning, Violette Allen, Bertha Kalich, Madame Nasimova, Mary Shaw, Maxine Elliott, Margaret Anglin, and other leaders in the profession, as a repertoire manager for the last twenty years, having come in contact with a great number of people under my management, I find that the class of repertoire actors know more and read more about the profession than any other class of people. So I think that the would-be actor that left Chicago with the repertoire organization was either a fool or mighty easily fooled. I imagine that this company of repertoire actors "had him on the string."

TOM MARKS.

THE RECORD OF DEATHS.

Ruth White, the musical comedy soprano, died in New York March 28, at the age of thirty-five years. Miss White was born in San Francisco. She made her first appearance on the stage with Wilton Lackey and Blanche Walsh in Trilby, playing a minor role, and singing in "The Blue Bolt." She first appeared with Henry W. Sage's Castle Square Opera company in Boston, where she sang a varied list of roles for several seasons. In 1897 she sang the role of Hula-Hula in Captain Cook. Her next role was that of the Master of Ceremonies in The Queen's Lace Handkerchief, following which came her appearance in Adams with Henry E. Dixey. Then came her great success in the ingenue role of Ruth in The Burmese Master at the Manhattan Theatre, which was ceilinged by her hit as Willie Van Astor in the same production, in which part she toured the country for eight years. Other engagements played by Miss White between her leaving The Burmese Master and her subsequent return to the production were as Alice, Qu! Vive in The Explorer, as Alice in The Maid in the Moon, in The Storks, and with Richard Carle in The Tenderfoot. She whose direction she has appeared for the past eight years. She is survived by her husband, a mother and a father.

Samuel B. Villa, who died in New York on Sunday, was born in Boston, Dec. 22, 1842. Among his first engagements was that with Vick's Stock company in Chicago. Then came an engagement with the Howard Stock company in Boston. During his term of service in Chicago and New York Miss Villa supported many of the old American stars, among them being Helen Western Barrett, E. L. Davenport, Fanny Davenport, and John McLoughlin. In the seventies Mr. Villa married Agnes Wallace. After coming to New York he acted as manager for the Worrell Sisters at the New York Theatre. Then he directed the Agnes, Jennie, Minnie, and Mandie Wallace companies. He has been ill for about three years. Paralysis combined with the grip was the cause of his death. He leaves a wife and a daughter, Lucy Villa, who is playing in a vaudeville sketch called Stung. His sister, Sabra Weston, is also on the stage. She played the part of Mrs. Putnam in Quincy Adams Sawyer for seven or eight years. Mr. Villa's last active service was with The World Against Him. His funeral will take place to-morrow morning at 10 o'clock at Stephen Merritt's parlor on Eighth Avenue.

Alexander Adair, who died at Johnstown, Pa., last week, was at one time owner and manager of Adair's Opera House, now known as the Cambria Theatre. This was the first house built after the great flood. It was built and opened late in 1880 with The Paymaster. He owned and managed it for some seven years when it was leased to J. Mishler, who added it to his Pennsylvania Circuit. Later it was purchased outright by Mr. Mishler, and in turn sold by him to the present owner Scherer and Kelly. Mr. Adair owned considerable real estate. More than twenty-five cases are known where Mr. Adair sold actors in distress to get out of town. Once he brought an entire troupe to Johnstown, and sent it away at his expense. He had many friends in the profession, Keller, the magician, being a conspicuous example.

Mary D. Smith, who died at her home in Chicago, Ill., March 31, was the mother of Lee Remond. She is survived by her husband and daughter.

George W. Pierce, who died in New Orleans last week, was former manager of the Gulfport Theatre in that State.

QUESTIONS ANSWERED.

H. S., Kansas City.—The original cast of Bananas' Folly was: Mary Kelly, Jane Rivers, Lightfoot, Harrison Ford; Miss Willard, Patty Allison; Lieutenant Wade, Richard Sterling; Miss Stickney, Florence Lester; Lieutenant Ross, Taylor Holmes; "Al" Cass, Charles Sturds; Joe Fisher; J. W. Benson; Marie Cahill; Sandol Milliken; Lieutenant Hanson; Robert Edison; Henry Bolland, T. J. McGraw; Jeff Cahill; Harry Harwood; Sergeant Clancy; Frank Mayne; Lieutenant Crosby, Sidney Alsworth; Captain Chase, Fraser Quilter; Major Riley, John Bradley; Mrs. Post, Blester Cary; Miss Post, Dorothy Tennant; Sergeant Roeder, Harrison Ford.

F. S., Chicago.—He is not in any of Mr. Pike's productions. He was last heard from in the Bijou Stock company in Savannah, Ga.

JAMES HUMLES, Galveston, Texas.—The first performance in New York of Raymond Hitchcock in King Dodo was May 12, 1902. For the other information you wish you had better look over the records of your local theatre.

If your dinner distresses

half a teaspoon of Horsford's Acid

Phosphate in half a glass of water
brings quick relief—makes digestion natural and easy.

CHICAGO PLAY HOUSES

William Norris, in My Cinderella Girl, Plays Character of a Baseball Hero—Critics and Audiences Good to Mabel Taliaferro in The Call of the Cricket—Notes.

(Special to The Mirror.)

CHICAGO, April 4.—Maude Adams is playing her second engagement in the city in Mr. Barnes' What Every Woman Knows, this time at

Ade, with music by his nephew, George Ade Davis, produced at Mr. Ade's college, are that it was a complete success.

Lulu Glaser in Just One of the Boys at the Lyric has helped impress on Chicagoans that this theatre is now in the first class. The play has some pleasing and some teasing moments, but the music is nearly all good, and several of the songs are charming. Miss Glaser is herself as attractive as ever. Edward M. Favor does the Professor effectively, and Jobyna Naylor is a queenly Mrs. Stuyvesant. William Glaser is popular as Bunny.

The Clansman was popular in the South (Englewood) at the National last week, although the company did not seem to be letting any ability go to waste. J. H. Lorraine was good as the Governor and Joseph R. Gans was good as the Lieutenant-Governor, colored, a part he has been playing for several seasons, gave a good substantial and convincing performance. Others in the company were Margaret Millington as Helen Lowell, Vinie Burns as Flora, Edna Davis as Nellie, William Lewis, Edward E. Rice, Howard Leonard Ely, Paul Alberis, and Arthur Devoy.

Adele Ritchie is not to leave the cast of The Girl in the Taxi, the differences between her and Carter De Haven, if there were any, having been amicably adjusted.

Charlotte Ives, who was here with John Mason at the Great Northern in The Witching Hour, will be the leading woman in The Upstart, the Henry Miller production, which will open at the Ziegfeld next Monday. Ida Conquest was announced, but the news was premature. Walter S. Howard, a son of Mr. and Mrs. George Howard, the original Uncle Tom's Cabin cast of half a century ago, is stage director. He was here with Otto Skinner, Richard A. Mitchell, recently manager of The Servant in the House, has arrived to represent Bertram Harrison in the production.

The Gay Hussars will reach the Chicago Opera House May 5.

An early morning, 2:45 A. M., performance of The Fourth Estate is to be given before the close of the run at the Studebaker for the benefit of night workers in the daily newspaper offices. All departments will have a chance to see the play.

Ralph C. Hors retires from Miss Nobody from Starland to join Madame Sherry company.

J. H. Clair, who was recently the "heavy" in a traveling company playing Little Johnny Jones, gives evidence of the extreme usefulness of the 10-cent theatre. Little Johnny Jones suddenly closed in Cairo, Ill., recently, leaving a squad of chorus girls without any money at all. Managers of the little theatres heard of their predicament, and within a few hours all of them had twice as many songs and singers as usual. Every stranded chorus girl was allowed to sing for a ticket home, and all made up good that patrician increase. Thus everybody was eventually happy and the girls got a sensation to have the managers of a peculiar play refuse to give a hungry actor \$50 amounts of two weeks back pay. Just previous to discovering the said manager eating strawberry shortcake at the best restaurant in town. Mr. Clare, William Lafferty, Al. Marquette, and Joseph Pepe, of the Little Johnny Jones' company, have organized a quartette to go into vaudeville in this city.

Jeff De Angelis is to be the next attraction at the Lyric, April 10, instead of Emma Carus. It is announced that Henry Miller in a new play will follow Seven Days at the Illinois in two weeks. This is so sudden after the emanation from that theatre that Seven Days will remain seven months.

Brewster's Millions was done for the first time here in style by Manager Charles Marvin at the Coliseum last week. The company succeeded well with the play, and it was staged well. Henry W. Powell, the new leading man, seemed a little too deliberate for Monte Brewster, yet he gave a popular characterization. Leona Stater was a good Peggy, and Camille D'Arcy was excellent as Mrs. De Mille. Farrell McKnight did Vandervoel cleverly. Raymond Walburn was a good Nopper Harrison and Bertram Bates did Bragdon sufficiently well. The enlarged cast included Charles D. Brown as Pettigill, Jack Dalroy as McCloud, Hardin Hickman as Subway Smith, Jean Adair as Barbara, Manalene McMillan as Janice, Grace Huntley, and Mabel Taliaferro, starring in her new play.

The Call of the Cricket is filling a Spring engagement of several weeks at the Chicago Opera House. Critical comment has been favorable and the audiences have been of good size so far. Miss Taliaferro plays the little Southern girl in a sweet and charming manner, with more of the ingénue than character. In several instances she shows unusual aptness for such roles. The play starts well in the prologue, with a promise of Southern life of interesting character and local color, but the color fades, and three acts in a seaside cottage follows, with the star surrounded by conventional life and people supporting Miss Taliaferro in a good company, including Joseph Brennan, John Bramann, Samuel Forrest, Everett Butterfield, Lillian Thatcher, Emily Lyon, Norma Mitchell, and William Harrigan.

Edward Hume, the comedian of The Flower of the Ranch for several seasons, and later a prominent member of H. H. Frasee's companies, has gone East after a rest at his home in this city to consider several battering offers for next season.

Charles Meekins will play the beau in The Gay Hussars at the Chicago Opera House. Florence Reed and W. E. Bonner will be in the company.

The new stock company at the People's Theatre gave a good performance of Dorothy Vernon of Hatfield Hall to large audience last week. Lawrence McMillan, who staged the play exceptionally well, also played Sir George Vernon well. Gertrude Chapman, naturally fitted for the part of Dorothy, endowed it with much naturalness and a good deal of spontaneity and hearty innuendo, which won the admiration of her audience. Willard Felt was an excellent John Manners and Elsie Dickson was good as Queen Elizabeth. The company includes Thomas Swift, Arthur Ritchie, Alfred Sidwell, Robert Simpson, Irene Poole, and Josephine Carroll.

Frederick Latham, stage director for Charles Dillingham, is continuing the rehearsals of The Echo, for the Studebaker. Chauncey Olcott's second engagement at Mc-

Vicker's in Raized Robin was a bit adventurous, but the number of his admirers bore some exhaustible. There were large audiences during the opening week. Rose Curry plays Margaret with proper strength and sweetness, and Lottie Smith does Sheelah Grattan in just the right manner of youthful petulance. Andrew C. Neil as Sandy, Mark Price as Grattan, Josie Simon as Betty, Sherman Jerome Edwards as Martin Dandy all help to maintain the general capability of the company.

The subscription sale of seats for the grand opera season at McVicker's this Spring will begin April 14, and the seat sale will open May 5.

Mrs. Patrick Campbell proved a strong attraction at the Majestic last week, continuing the remarkable series of crowded houses this theatre has held this season. Mrs. Campbell had a much better playlet than some of the stars have appeared in at the Majestic recently, a strong little drama of Russian tyranny, called Exploitation. Her acting was exceptionally clever and gave a dramatic interruption of the usual flow of vaudeville interests extremely well maintained. There was no such applause for pro-Nihilist and anti-government ideas of the audience with regard to Czarism. Leslie Kenyon did the general well and small parts were sufficiently well done by S. T. Leaming and Mr. Alan.

Julian Eltinge repeated his success last week at the American Music Hall, with prolonged applause at the close of his act, followed by a short speech.

Violet Fulton and a capable little company gave a thrilling little melodrama called After the Opera, by Gladys Unger, from the French, at the American Music Hall last week. It held the big house full Friday night closely and the players were rewarded with enthusiastic applause. Miss Fulton gave the vaudeville stage a little uplift with her acting, which was of the best manner. Frederick Montague was excellent as Chivelle and Thomas R. Mills was a good Roues.

The Rosary, the new play by E. E. Rose, which was produced at Jellicoe by Messrs. Bowland and Clifford most successfully last week, is at the Crown this week and will be at the National the week of April 10.

The engagement of Henry Miller in My Husband's Wife at the Illinois will begin April 17.

The season of Metropolitan grand opera at the Auditorium will begin to-night. The novelty of the season will be Germania, which will be sung next Saturday afternoon.

George Nash comes to Powers' April 11 in The Harvest Moon, by Augustus Thomas.

Ziegling's Circus will be at the Coliseum beginning next Thursday, April 7. George Steele, author of The Forbidden Land, The Stories, and other productions, is in the city writing tempting tales of the big show in advance. James J. Brady has been here for some time, but he has left the sawdust for the footlights, and is now at the Whitney Opera House.

The bills this week: Grand Opera House, Mother! Garrick, The Easiest Way; Powers', Maude Adams; Illinois, Seven Days; Colonial, Corp. Girl in the Taxi; Olympic, The Fortune Hunter; McVicker, Cicely; Studebaker, Fourth Estate; Lydia Lulu Glaser; National, Depo; La Salle, Fainting Princess; Whiteman, William Norris, Princess; Miss Nobody from Starland; Crown, The Rosary; Academy, Bag to Riches; Bison, Nettie, the Newark; College, Wanted, A Wife; People's, Who Did He Marry?; Criterion, Uncle Tom's Cabin.

OTIS COLBURN.

BUFFALO.

Amateurs Held Full Sway Here, Excepting Thurston, Who Was Royally Welcomed.

Thurston was the attraction at the Lyric March 28-29, and was ably supported by Prince Tom Kishi, the Japanese juggler.

The "Ad" Club, of this city, presented The Folies of 1910 at the Tech 28-29. Among the numbers offered was a travesty called Nearly the Chantecler.

The Cornell Masque gave The Misfit Man at the Star 28 to a large and distinguished audience.

The Bells of Gouaud, a musical comedy from the pen of James Whitcomb Reilly, was given under the auspices Aerie 48, F. O. Eagles at the Star 29, 30. Anna Batten Edwards scored the hit of the performance, which was under the direction of Evelyn Hubbell, of New York City.

The New Jersey Lillies sprang up merrily at the Garden 28-29.

John Baker, with The Star Show Girls, more than pleased patrons of the Lafayette 28-29.

Laddie Cliff scored a big hit at Sheas' 28-29. Amherst Glee Club gave a delightful recital here 29 to large attendance.

P. T. O'CONNOR.

SAN ANTONIO.

The Stock Company Furnished All the Entertainment This Week—Dates Ahead.

The Grand Opera House was dark during the week of March 21-26, but Uncle Josh Perkins is billed for a matinee and night performance 27, and Henry Woodruff is expected in The Prince of Tonight 29, 30. Grace George 16.

The Isabella Lowe Stock co. presented The Cabin Boy 20-26, and did a very fair business all week. In this play Miss Lowe was seen in many roles, and was pleasing in all; her singing was a strong feature of the performance. Harry Wesley, Jessie Lehman and the quartette, composed of Ted Woodrum, Harry Wesley, H. Guy Woodruff and Lee Harvey, were much enjoyed. Brought to Justice 27-28.

Robert N. Paul, advertising manager for Miss Lowe, who was recently married to Ardis Pratt, was advertising man for Gentry Brothers' Circus for many years, and is very well known among the road cos.

HADEN F. SMITH.

ST. PAUL.

Sallie Fisher and George Parsons Drew Good Houses—An Old-Timer at the Grand.

The Goddess of Liberty March 27-28 was one of the best of the light operas seen at the Metropolitan for some time. The music was tuneful and catchy, the costumes were good, and especially the electrical effects were exceedingly good. Sallie Fisher had a very sweet, pleasing voice. George Parsons, as Lord Wynsart, gave a very good portrayal of a nobleman. Business throughout the week has been very satisfactory.

John E. Young in The Money and the Girl 28-30. Al. H. Wilson in Mets in Ireland 7-10.

That old favorite, Arizona, for the week, drew good houses at the Grand. Edward Farrell as Lieutenant Denton, Ernest Allen and Alma Bradley as Bonita, won much applause in their parts. Next week, Wildfire.

On account of the illness of Madame Schumann-Hink the concert at the Auditorium was postponed 29.

GLENN A. MORTON.

DES MOINES.

An Old Favorite at the Princess—Personal Mention and Some Dates Ahead.

In so far as the better class traveling attractions are concerned, the past week has been one of comparative inactivity. Foster's has been dark since March 23, and will not house an attraction until 8, when Ethel Janis comes in The Fair Co-ed. Manager Millard has booked an additional attraction during April Gertrude Quinal in Miss Patsy 9, Al. G. Nield in Minnie 13, Arthur Donaldson in The Norman 21, Blanche Walsh in The Test 29, 30, and it is possible that one or more attractions will be added.

The Princess has enjoyed an excellent week of business in Alice of Old Vincennes. The dramatization of Maurice Thompson's novel had not been seen here since it was offered by Gertrude Coghlan some half dozen years ago. It proved most popular, and was given a splendid production throughout. Miss Lasche in the title-role added to her list of successful delineations. Mr. Ingram was well cast as Captain John Beverly. Mr. Reynolds, for one week forsaking comedy, scored an artistic triumph as Father Berec. It was the first time the popular comedian had appeared in a straight character role, and the interpretation was further evidence of Mr. Reynolds' versatility. The remaining parts were capably handled.

Peaceful Valley 4, Charley's Aunt 11, Sherlock Holmes 18, An American Citizen 25.

Go-Won-Go Mohawk 27-30 in The Indian Mail Carrier at the Grand. The familiar offering of the Indian actress attracted fair business among lovers of melodrama, and was given a generally capable enactment. Ishmael 31-3, a dramatization of Mrs. E. D. N. Southworth's novel by Grace Hayward. Good production and co. First time here.

Auditorium 12, No further Shubert attraction scheduled for this season.

Unique and Orpheum: Sullivan and Considine and Orpheum vaudeville to good business.

Bertha Van Norman joined the Princess Stock co. as ingenue on 4, appearing for the first time locally 11 in Charley's Aunt. Miss Van Norman comes most highly recommended, and it would seem that Elbert and Getchell have made a happy choice. She has been engaged in stock for two seasons at the Broadway, Denver, appearing with Robert Drost and Katherine Grey and Edwin Arden and Jane Oakar as leads. Last summer was spent as ingenue at Elitch's Gardens, Denver. En tour Miss Van Norman has been with Eugene Ormonde and Jane Oakar in The Butterflies, played ingenue for a season in Are You a Mason? played ingenue role in Quincy Adams Sawyer (Eastern), and created ingenue role in Mrs. Partner. Thompson Buchanan's new contribution to the Grace George repertoire. Miss Van Norman has also been in vaudeville for part of the summer. Margaret Lawrence, who gave way to Miss Van Norman, is to join one of the Fall's summer stock co. sets to be at Springfield, Mass., after spending a few weeks at her home in Philadelphia.

Vernon Beaver, treasurer at the Princess this season, joins the Yankee Robinson Circus as auditor within a few days. Mr. Beaver has been engaged locally at Foster's, the Orpheum, and the Princess, and has made many friends by his courtesy and capability. Last season he was treasurer with Florence Davis in Under the Greenwood Tree. He will be succeeded by Ralph Montis.

Manager Millard's innovation of having the advance sale conducted from the grand box-office instead of at a nearby drug store, as formerly, has met with the approval of his patrons. Since assuming entire control Mr. Millard has made other changes for the better in conducting both this house and Foster's.

Albert M. Treynor, until recently editorial and dramatic writer on the "Register and Leader," has gone to New York to take up magazine work. Mr. Treynor took with him the completed manuscripts of several stories. He was a very popular journalist here, and it is believed that his ability will cause him to be heard from in the larger field that he has chosen.

James S. Woodhouse, formerly reporter and dramatic editor of the "Daily News," has resigned to devote his entire time to the Orpheum's publicity department. He is succeeded as critic by Sue McNamara, considered one of Iowa's most capable newspaper women.

Nicanor Carey, character woman at the Princess, sustained a painful accident during the week. She tripped on a rug, falling heavily and injuring her knee. Though suffering much pain Miss Carey has not missed a rehearsal nor a performance.

The Grand bookings for April include A Royal Slave 3-6, Nettie the News Girl 10, 11, Pike O'Hara 13, 14, Sapho 15, 16, Ben Hendricks in Ole Oleson 17-20.

JOHN L. SHIPLEY.

JERSEY CITY.

Trixie Friganza Made Herself Popular Here—News of the Burlesques Offerings.

The Majestic idea drew large audiences to the Majestic March 28-29, and introduced for the first time here as a star, Trixie Friganza, and she certainly made good, and made herself solid at the first entrance upon the stage. The play was full of good music, and the ensemble numbers are well arranged. Arthur Linson as the Count was fine, and shared honors with the star, Hugh Mack, Tony Hart, Raymond Finley, Rose King, Beatrice Whitford, and Myrtle Gilbert all out the other roles with satisfaction. Pierre of the Plains 4-9, Checkers 11-16.

Creators and his band gave a fine concert here at the Armory 28, under the auspices of the Fourth Regiment.

The Bon Ton Theatre is to be equipped with new scenery, new curtain and a new asbestos during the Summer. Stage Carpenter, Richard Wolf, will do the work.

The leader of the orchestra at the Majestic, Fred W. Petersen, will again have the music on the Albany day boat.

The Moulin Rouge Burlesquers were at the Bon Ton 24-26 to big business. The attraction was a fair one, with Joe Emerson starred as a bon. Rose Bender and Cherry Bonner led the merry, merry. Pat White and His Gailey Girls came 28-30 in the usual big patronage, and gave a very good entertainment. Pat himself is all right. So is his rony ballet. Anna Grant and Emma Wagner were seen to advantage in the burlesques. Teddy Burns in Morning Noon and Night 31-2, The Tiger Lillies 4-6. The Cherry Blossoms 7-8.

Anna Grant and Margie Callie do a neat sister act with the Pat White co.

Business at the Academy of Music remains up to the ton notch, with constantly changing moving pictures and vaudeville.

Keith Proctor's is always crowded, and the programme of moving pictures and vaudeville is changed twice a week. WALTER C. SMITH.

THE WEEK IN BOSTON

Last of the Opera War—Blanche Bates Appears After a Long Absence—Billie Burke Compared to Lotta—Benton's Chat of the Theatres.

(Special to The Mirror.)

BOSTON, April 4.—Boston's opera war is over; in fact, all the opera of the year is ended, and the various managers about town will have a chance to take a long breath and see if they can make a little money before the end of the present season. There is no question about it—the year has been a bad one in many ways. The opening of the new opera house at the Back Bay, with its increased prices, has given the orchestra stalls' occupants less money to spend for amusement, and they have kept away from the theatres to some extent. At the other end of the house—the galleries—the influence of the constantly increasing number of moving picture houses is more manifest and the cheaper seats are oftentimes almost deserted, where in former years there would be large numbers. Surely the Boston situation is not the most encouraging, and there are only a few attractions left before the close of the season, which will come earlier than usual this year, just as last year there was a shortening over the year before. The Summer season is not going to be prolific. The Castle Square will have a light opera organization. The Aborns are advertised to give two weeks of grand opera at the Back Bay house, and possibly one of the downtown houses will put in a musical comedy, but nothing positive is known in regard to that yet. A probability is that Lindsay Morrison will put in another dramatic stock company at the American Music Hall, as he did when it was called the Orpheum.

Blanche Bates is the chief new one in town to-night, opening at the new Shubert, where, it is rumored. The Midnight Sons did not stay quite so long as they had anticipated. Miss Bates has not been here for two years and she was greeted by a large audience.

Lew Fields is in the second and last week of his engagement at the Majestic. He has been well liked for all that he has done in Old Dutch, and Ada Lewis is of the favorite supporting co.

At the Boston there had to be a quick change of booking when the Hammerstein second week was canceled, but The Yankee Prince was substituted and it filled in for the week. Tom Lewis is now the star, for all the Cohan family are out of the piece.

The Man of the Hour is at the Globe for a single week, but the cast is practically different from the one which gave the piece here when it had its long run at the Tremont two years ago. Billie Burke has made the biggest sort of a hit at the Hollis, and everybody is telling how much she looks like Lotta and acts like Lotta. No higher compliment could be paid. Mrs. Dot is the best liked of all the Maughan plays yet seen here.

The Harvest Moon is not winning a golden harvest at the Colonial, and this is the last week of the engagement there. The chief feature of the production is the splendid acting of George Nash as M. Yavin, the unique study in French life.

William Hodge remains the perennial favorite at the Park with The Man from Home and is now considerably ahead of the mark which A Gentleman from Mississippi made last Fall and The Traveling Salesman this Spring.

Raymond Hitchcock is back in town again after a Sunday trip to New York to attend the dinner to George M. Cohan, and he promises to remain the attraction at the Tremont with the Man Who Owns Broadway until far into the Spring.

John Craig's Stock company at the Castle Square is making another incursion into the field of light comedy, with both Mr. Craig and Mary Young in the cast of The Boys of Company B, which will hold the stage only one week, making way for the once postponed revival of *Raffles*.

The Grand Opera House turns once more to farce comedy of the Sunday supplement cartoon brand, and McFadden's Plate has a lively revival, with Will Sheridan as one of the chief features.

Mlle. Dagle is back to lead the bill of the week at Keith's, and Mrs. Pickett continues, with her recital of the charge of her brave husband.

William Wolff, who has been a resident favorite in stock company here, is the chief feature at the American Music Hall in The Head of the House, and the melodrama sketch, The Operetta, is also given there.

For the burlesque houses, the cards of the week are: Gaiety, The College Girls; Howard Atheneum, Morning Noon and Night; Columbia, Moulin Rouge Burlesques; Casino, Al Reeves' Beauty Show.

There were successes and failures to characterize the week of operatic rivalry between the Metropolitan and Manhattan forces. So far as the attendance was concerned the Metropolitan had the better of the week, but Sieczak failed to sing in Die Meistersinger, the second time that he had disappointed a Boston audience, and the presentation of Martha was about the rockiest ever seen in this city. At the Boston the Terrestrial nights drew the largest crowds of all and had the best enthusiasm. The night that Peles and Melisande was sung the memory collapsed in the mind of the singer showing scaffolding, black stage and all, and now Hammerstein is not willing to say things about the Boston, and vice versa, for the theatre did not enjoy the sudden cancellation of half the season.

The Fight in the Lighthouse last week proved one of the most interesting dramatic sketches that Keith's has had in its bill for a long time. It was written by Robert L. Stodart and proved concise, clear and dramatically effective at all points. What added to the interest was the fact that the leading part was taken by Theodore Friebus, long a favorite at the Castle Square.

Emma Hoffman, of the Boston Opera company, will go to Italy with her mother and spend the summer at Milan, where she has purchased a villa.

Joseph Preston Peshbody Marks is to be given a luncheon in New York by the League for Political Education. She will soon sail for England to witness the production of her prize winning play at Stratford.

The theatres certainly had their revenge on the Twentieth Century Club, and it was given to them by the club, too. After having had so much to say about the uninteresting things of the stage, the club gave an uplift performance at their hall. The bill was Jeannine d'Arc at Vancouver and The Horse Thieves, both played

by amateurs, and—well it is really unkind to tell the truth about the entertainment.

Lew Fields changed the date of his matinee of Old Dutch at the Majestic last week so that the co. in The Midnight Sons might come over from the Shubert and see the performance.

Willy Hess is going to leave the Symphony Orchestra and concert roster and go to Berlin. He will be succeeded by Anton Wittek.

John McCormack, the Irish tenor, was the hero of the Hammerstein week, and was given many dinners by Irish Bostonians. They went behind the scenes to see him, headed by Mayor Fitzgerald.

Elaine and Beatrice Benton, daughters of "Bob Roy," the former sporting editor of the "Sport," were in the cast of The Midnight Sons at the Shubert, and remained the hit which they made here in Havana earlier in the season.

Foia La Follette, daughter of the Wisconsin Senator, has been in town reading How the Vote Was Won before various suffragette organizations.

A quick change in booking keeps John Mason in his new play from the New Theatre away from Boston, where it had been scheduled at the Majestic. Instead, Viola Allen comes back.

An interesting rumor that is in circulation, but not verified, to the effect that Charlotte Hunt, for so long the recent at the Bowdoin Square, will be the leading lady of the stock company to be maintained by Lindsay Morrison at the American Music Hall, as he did when it was called the Orpheum.

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Henry Woodruff the Only Attraction Here in Some Time—Grace George Expected Soon.

The only performance in the last ten days at the Opera House was Henry Woodruff and his capable co. in The Prince of To-night. As usual, Mr. Woodruff did not fail to please, especially the feminine portion of his audience, and though lacking in the singing qualities, the presentation of the piece otherwise was most acceptable.

The Summer season is drawing near, and the local season, in consequence, is rapidly nearing a close. The only co. of consequence still in advance is Grace George, who appears here the early part of April.

DALLAS.

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L. LEE PANDREA

LOS ANGELES.

Georgina Strauss as Carmen—The Auditorium

Open Once More.

May Irwin Makes Them All Go Home Happy

—Mary Boland Doing Good Work.

The Gingerbread Man appeared at the Majestic March 20-26, playing to a week of good attendance. Wally Helston, the original Gingerbread, was with the co., lending much to the success. Ross Snow as Wondrous Wise made quite a hit with his comedy, and Late Vrohman in the role of the Good Fairy Queen more than pleased. Among others were Helen Keera, Jessie Glarard, and Rose Murray, all with good voices. The co. though small, was well selected, and the piece itself satisfactorily staged.

McIntyre and co. with their bunch of stage beauties enjoyed a fairly good business at the Marion 21-26. The work of the co. was rapid and the principals were first-class entertainers.

One of the best bits of amusement offered at the Marion this past season was Olla Skinner in Your Humble Servant 28-2, and to splendid houses. Mr. Skinner is always delightful, and doubly so in this piece, which, by the way, and notwithstanding the comments of some, is a charming bit of comedy and pathos. Isotta Jewel was with the co. and gracefully interpreted the part of Margaret Drane. The balance of the cast was well selected and happily placed.

The Merry Widow 4-10.

The Belasco revived The Easterner 21-25. The story is not new to local players, but it commanded packed houses just the same. Lewis Stone, Frank Camp, Charles Ruggles, Dick Vivian, Beth Taylor, and Eileen Erroll were in the main responsible for happy results obtained. The Garden of Lies is the new Broadhurst play, staged for the first time and of which an extended account will appear next week.

Ferris Hartman and his co. jumped from Light to Carmen 27-2 and with an augmented orchestra and chorus and additional principals it may be said the transformation was instantaneous success. Georgina Strauss, with her excellent contralto, is a splendid addition to the co. and she is a welcome addition to the Carmen role was a delightful treat. Charles F. Edison is also a new member of local fame and his Escamillo was a decided hit. Tom Persse as Don Jose and Edith Mason as Michaela were both delightfully cast, as were also Myrtle Dingwall and Carmen Phillips in the roles of Farquhar and Mercedes, respectively. Hartman and De Leon had the funny parts of the Brigands.

One of the main reasons why the Burbank was compelled to play Merely Mary Ann for the second week was the instantaneous success of the new leading woman, Marjorie McLean. The general opinion expressed on every hand is that "she is a sensation." In every day talk it means everything.

She is a sensation locally and, though but twenty years of age, is strikingly interesting.

The co. is a well cast and the production one of the best the Burbank has had for many a week. The Lion and the Mouse will be the bill 3-9, with David Hartford cast as Ryder, the money king.

Fred Lindsey, who is the man with the whip at the Orpheum, is a wonder in his line and comes in for a large share of public popularity.

Mr. and Mrs. Dick Ferris have as guests in their famous log cabin home Mr. and Mrs. Arthur Phillips, the Round Up co., and other guests on the list for hospitality are to be other stars.

John Blackwood and A. C. Jones have returned from a business trip to New York, and we may soon expect some new and favorable surprises.

The Shuberts opened the Auditorium once more 28, with Florence Roberts in her psychic play.

The Transformation. It is a remarkable play and excellently handled by Miss Roberts, White Whittlesy, and a commanding co. A large audience greeted her on the opening night and business bids fair for the balance of the week.

Next week she will be seen in Gloria.

DON W. CARLTON.

The new Nielsen Theatre, formerly the Walker, opened 2 with Hortense Nielsen and Mac Greenleaf in an elaborate production of the drama Carmen. C. A. Quintard is the manager and proprietor and has expended a considerable sum on improvements and promises a most care-
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IN PHILADELPHIA THEATRES

Arnold Daly in The Penalty—The Detective Withdrawn—Eugenie Blair in Infelice—Felix Isman Buys a Theatre—Madame Troubadour—Marie Dressler Closes Six Weeks' Run.

(Special to The Mirror.)

PHILADELPHIA. April 4.—Although it was another week, attendance at some of the leading houses did not come up to expectations. With the exception of the Chestnut Street Opera House, where the Mask and Wig Club of the University of Pennsylvania produced *The Desert of Mahomet*, a comic opera concert in two acts, by Howard K. Mohr, the Garrick carried off the honors of the week, so far as attendance was concerned. It might be said in truth, that the Garrick won first place in popularity of productions, for the opinion seemed to be very general that *The Penalty* was preferable to *The Builder of Bridges*. This appeared to be due to the endings of the two plays. In his piece, *The Builder of Bridges*, Alfred Sutro worked for the "happy ending," which, in the judgment of critics, should not have been; while Henry C. Colwell in *The Penalty*, brings his play to a more natural and justifiable conclusion.

The Builder of Bridges remains at the Broad this week. Attendance so far has been entirely satisfactory, but it was probably interfered with somewhat by society's presence at the Mask and Wig Club performances. Kyrie Belrew is one of the most popular actors who visit Philadelphia, and, while he has been seen to better advantage than as Edward Thuresford in *The Builder of Bridges*, nevertheless a visit to the Broad this week is well worth while, notwithstanding the play's shortcomings. Belrew's acting is always artistic, and in the third act he is given opportunity to display his perfect histrionic art with all its modulated force and finesse. Gladys Hanson, as Dorothy Farling, is successful in a most distasteful character. Others in the cast include Mrs. Thomas Whittier, Eugene O'Brien, Jane May, De Witt C. Ernest, and Stillard.

Emma Carus and The Motor Girl ended a two weeks' engagement at the Lyric Saturday night. If the first week's attendance was "cold," last week's was a "frost." I am told the company also ended its season with the final performance Saturday night. This week the Lyric will present for the first time in this city, the Parisian operetta, *Madame Troubadour*. A change in the cast has been necessitated by the illness of Corinne, who had a leading soprano part. Christine MacDonald has been substituted.

Marie Dressler will conclude a six weeks' engagement in *Tillie's Nightmare* at the Adelphi next Saturday night. The run was little too long for Philadelphia, as the audiences have gradually been growing smaller the past two weeks. Next week, Mary Manning in *A Man's World*.

The Three Twins have been drawing well at the Forrest. It remains this week, and will be followed by *Bright Eyes*, another Gaite's production, for two weeks.

Receipts of last week's performances of the Mask and Wig Club at the Chestnut Street Opera House will, it is stated, amount to over \$10,000.

The Detective was withdrawn from the Wall Street Saturday night. The Goddess of Liberty has been brought up from Atlantic City, and will be given this week. The play seems to "take" well here. Next week, *The Servant in the House*, with Tyrone Power at the head of the regular New York cast.

As intimated in the first paragraph of this letter, *The Penalty* scored a success at the Garrick last week, the crowded houses greeting the play which had its first production in this city. It is a powerful melodrama, presenting one aspect of the divorce problem—the effect on the child who learns of an idolized mother's wrongdoing. It belongs to the same class of plays as *A Fool There Was* and *Clyde Fitch's* posthumous play, *The City*, both of which have been among the season's successes. There are not a few who believe *The Penalty* will duplicate the success of those other two plays. However that may be, this young Colwell has turned out something that brings him to the front as a promising playwright. Here and there may be detected the shortcomings of the beginner, but they appear early in the play and are soon forgotten in the subsequent development of the plot. The character and method by which he leads the action to a stupendous climax at the end of third act, and carries the situations through in logical continuity in the fourth and final act, is a work of which an older, more experienced writer might well be proud. Coming from a beginner, it is a most remarkable achievement.

Owing to the illness of William Hawtrey, to whom had been assigned the character of Charles Rutherford, the play did not open until Tuesday night, with Emmet Corrigan in Mr. Hawtrey's part. He gave a finished performance, as he usually does. Arnold Daly, of course, had the leading character—that of John Rutherford, and, while he was inclined to rant in the more emotional scenes, he proved before the end of the play that he was master of the part. Hillie Spence, as Mrs. John Rutherford, the erring mother and divorced wife, caused some surprise among her many friends here by her display of unexpected powers as an emotional actress. Hers was a character that could easily be overdrawn; but Miss Spence made no mistake, and gave a powerful portrayal of a character with which the audience could find little sympathy. Campbell Gallan was effective as James Carpenter, the "other man." Indeed, the entire cast of *The Penalty* was most satisfactory.

This week, Margaret Anglin in *The Awakening* of Helene Richie.

A capital performance of the romantic play made from Stanley G. Weyman's novel, *A Gentleman of France*, was given by the Orpheum Players at the Chestnut Street Theatre last week. Not a single detail was lacking in the production, while the various characters were admirably cast. As Gaston de Marsac Wilson Melrose acted with dash and vigor. Marion Barney was charming as Mlle. de Vire and Robert Cummins added new laurels to those already won by his forceful impersonation of Freney. The forces of the company were augmented for the occasion, while nearly every favorite in the company had something to do and did it well. The stage settings were appropriate and handsome. This week, *The Sword of the King*.

A strong, well balanced company last week presented *The Lion and the Mouse* at the Grand. Oliver Bond Byrd had the role of John Burkett Miller, with Edith Baker as Shirley Rosemore, both gave a most creditable interpretation of their respective parts. In fact, the cast through-

out was all that could be desired. It was the first time that *The Lion and the Mouse* had been presented here at popular prices, and crowds attended the performances. This week *The American Idea*, with another Cohan play to follow—*Forty-five Minutes from Broadway*.

Patrons of the Grand were given a treat last week when Eugenie Blair appeared in *Infelice*, a dramatization of Augusta Evans Wilson's novel, by Margaret Wycherly. It was the first time *Infelice* had been presented upon any stage. The story is full of human interest and hinges on the machinations of a millionaire father to separate his son and a poor girl whom the youth adored. Miss Blair won the sympathy of her audience from the start, her acting being fully up to her high standards. The supporting company included Eugene Weber, William Lamb, Leopold Lane, Mesta Lee Becker, and Caroline Franklin. This week, *The Long Road*.

The Smart Set, with S. H. Dudley at the head of a capable company, was last week's attraction at the National. Business was good. This week, *Montana*.

The old Eleventh Street Opera House was sold to Felix Isman, Inc., last Monday for \$225,000.

Damours' Minstrels will continue to occupy the theatre indefinitely, having a five years' lease upon it.

Willow Grove Park season will open May 28 and close Sept. 5. Contracts have been closed with Patrick Conway and his band, the Theodore Thomas Orchestra, Victor Herbert and Sousa. They will appear at the Park in the order named.

A farewell reception was tendered to Signor Giuseppe Sturani, conductor of the Philadelphia Opera House, last Monday evening by his many musical friends. The signor sailed for Genoa, Italy, the following day.

Hammerstein's demand for a guarantee for grand opera at the Philadelphia Opera House will probably be decided this afternoon, when a general meeting of the boxholders and subscribers will be held.

Howard M. Shelden, local press representative of the Philadelphia Opera House, made his debut as a concert singer Saturday night at an entertainment given in the parish house of the Church of St. John the Evangelist, this city. He rendered three songs, all of them familiar to concert goers, in a pleasing manner. Mr. Shelden's voice, while not particularly strong as yet, is of a rich, sweet quality that gives much promise.

The Mayor of Camden has been clothed with the power of censor of plays, an ordinance for effect having been finally passed by the Camden City Council last week. His Judgment in case and he is empowered to close a theatre in case he decides a play objectionable—morally or otherwise.

William Ingersoll, formerly leading man of the Orpheum Players, and Eugene Blair, who is now appearing at the Girard, have joined forces for a two weeks' engagement at this theatre. Next week they will appear in *Camille*, but the play for the second week has not as yet been decided upon.

The New Theatre company of New York will come to the Lyric next week. The plays to be presented will be: Monday evening, *The School Scandal*; Tuesday evening, *Strife*; Wednesday matinee and evening (double bill), *Don and Sister Beatrice*; Thursday evening, *Twelfth Night*; Friday evening, *The Winter's Tale*; Saturday matinee, *The School for Scandal*; Saturday night, *The Nigger*.

Jenny from Jack's, said to be quite lively, is booked for the Forrest for two weeks, beginning April 25. It is intimated that the name of the play is to be changed to *The Lady from Jack's*.

PROVIDENCE.

Grand Opera Season Opened Well—Henry Mortimer Joined the Albee Stock Company.

The grand opera season was opened very auspiciously at the Opera House March 28 with the Boston Opera Co. and its full cast of stars. The engagement, although a short one, was very successful, and proved both the musical and social event of the season. It was a rare treat to music lovers who filled the house at each performance. The repertoire was an excellent one, which included *La Boheme* 28, *Carmen* 29, *Madam Butterfly* (matinee) 30, and *Rigoletto* (evening) 30.

K. Hackett, after an absence of several seasons, closed the week at the Opera House 31-2 in *Beaucarne*, which proved a capital attraction.

Via Wireless was the attraction at the Empire 28-2, and, although seen at another local house earlier in the season, large audiences were in attendance. The several roles were assigned to a very capable cast, and with the elaborate and spectacular stage effects the production was very well received. Charley Grapewin in *Above the Limit* 4-9.

The College Girls held forth at the Westminster 28-2, with Rose Sydell as the next attraction.

The Imperial is still in the process of renovation, and upon completion will open with high-class vaudeville and pictures.

Present indications point to two local stock cos. during the summer. Manager Lovenberg is hard at work completing the roster of the tenth Albee Stock co., which opens at Keith's May 2. His latest announcement is Henry Mortimer as leading man. Messrs. Spitz and Nathanson, of the Empire, will also probably begin a season of stock during the middle of May.

In order that Alice Nelson and Florence Constantine might spend the night in Boston at their homes, the management hired a special train which carried them to their destination after the performance of *La Boheme* 28.

Baseball enthusiasm is at its height among the employees of the Empire. Messrs. Snok and Smith are the prime movers, and have entered a team to represent the house in one of the fastest leagues of the state.

The New Casino Theatre is still in the process of construction, but Manager Rorce is pushing hard for an early opening. Vaudeville and pictures will predominate.

Several amateur performances are slated for the various theatres about the city during the coming month. Of these the St. Andrew Chamber, the Players' Club, and the First Light Infantry are the most prominent.

H. P. HYLAND.

PITTSBURGH.

The Jolly Tar a New Musical Comedy—Attractions at the Various Theatres.

PIERRESON, April 4.—Jefferson De Angelis wrote the book and lyrics and William T. Francis composed the music of a new musical comedy, *The Jolly Tar*, and it had its premiere by Mr. De Angelis' company on last Friday afternoon at the Alvin before a good sized audience. It is not a brilliant or entirely original piece. The music is tuneful, and it is a humorous and fairly entertaining concoction. The story is conventional, and relates to an English naval officer, who is about to be married to the girl of his selection, after having sown his wild oats, when one of his former sweethearts appears, and it is upon this situation that the complications ensue. The performance was remarkably smooth and the company well cast.

There are two scenes, the first showing the lawn of Signor Bosselli's villa, and the other the deck of H. M. S. "Banger." The principal role, that of Lieutenant Finsay, was played by Frank Doane in a praiseworthy manner, and this is the part which Mr. De Angelis will play when the piece succeeds his present vehicle. Isabel D'Armond was entranced with the leading woman role, Beatrice Russell, and this petite and charming young woman sang, danced and acted piquantly. George MacFarlane, Morgan Williams, Viola Gillette, and Frances Burns had the other prominent roles and played them pleasingly.

"Repentance," sung by Mr. MacFarlane, and "When I Am Married," sung by Miss D'Armond, were heartily encored, and were the song hits. Between the two acts the audience demanded a speech from Mr. De Angelis, who viewed the performance from the front, and he gracefully acceded, but with unfeigned timidity.

The Beauty Spot, which was given during the week, was entertaining, and Mr. De Angelis as General Samavar created much laughter by his original methods of comedy. Isabel D'Armond as his daughter, Nadine, was delightfully charming, and was very active throughout the piece. Alf De Ball, Jacques Kruger, George J. MacFarlane, Frank Doane, Viola Gillette, and Catherine Bowen are all worthy of mention for excellent singing, and the large chorus was attractive. This week, Dick Whittington, which will be followed by Southern and Malone, Sam Bernard in *The Girl in the Wizard*, and a return of Marie Dresser in *Tillie's Nightmare*.

At the Nixon the past week the Prima Donna did not seem happy. Fritz Schell sang several selections happily, and wore handsome tuxedos, which added attractiveness to her dainty form, but she did not act her part in a spirited way. J. E. Hassari, as Max Gundelfinger, furnished nearly all of the comedy, and his presence was always welcome and highly appreciated. To-night Madame Esther Rachel Kaminsky and her Yiddish company present *Nora*, and to-morrow night *Zuleikha Glick*. This and tomorrow afternoon Ruth St. Denis will be seen in her Oriental dances. On Wednesday afternoon and evening the May and June Club of the University of Pennsylvania will offer *The Desert of Mamelon*. The other half of the week the Metropolitan Grand Opera company will render Lohengrin, Tosca, Hansel and Gretel and Pagliacci (double bill) and Tannhäuser, and the advance sale of seats from \$2 to \$5 is small.

Next week, De Wolf Hopper in *A Matinee Idol*, followed by John Drew in *Inconstant George*.

In Old Kentucky did not draw the large audiences it has done in former seasons last week at the Lyceum, but this good old melodrama was presented by an adequate company and well staged. St. Elmo is this week's bill and Cecil Spooner in *The Little Terror* follows.

Hoyt's A Temperance Town was presented by the Harry Davis Stock company, to the amusement of last week's audience, and it was a good production. *As You Like It*, promised to be a strong bill for the current week. The Dairy Farm is announced for next week.

The Merry Whirl, with Cliff Gordon, holds forth at the Gayety, and at Harry Williams' Academy the Jardin De Paris girls.

Mrs. Howell Hansel spent the past week in this city with her husband, who is the leading man of the Harry Davis Stock company, having come from Boston, where she resides.

Harold Rehill, who has been singing the principal tenor role in Eddie Foy's company, is now at his home in this city, and it is stated that he is contemplating retiring from the stage.

Thomas M. Dougherty is to have charge of the branch booking office of the Nixon-Nordin-Lindberg Vaudeville Agency, which is to be established in the Nixon Theatre Building here.

ALBERT S. L. HEWES.

CINCINNATI.

A Gentleman from Mississippi, The Girl and the Wizard, Aborn Opera and Other Offerings.

CINCINNATI, O., April 4.—A Gentleman from Mississippi is at the Grand. Burr McIntosh appears in the role of the Southern Senator, and supported by Will Denning, Mary Moran, Henry West, Genevieve Kane, Beulah Watson, Ella Aubrey, and other well-known players. Hobart Hilliard in *A Fool There Was* 11-12.

Sam Bernard in *The Girl and the Wizard* is the attraction at the Lyric. Kitty Gordon is Bernard's chief support. Next, Frank Daniels in *The Belles of Brittany* 10-16.

Manager James E. Fennessy is again at his post of duty, to the delight of his many friends, after a complete recovery from his recent accident.

The Aborn Grand Opera company will present *Aida* and *Rigoletto* as the bill for the second week of the winter. The singing of Adele Armand, Margaret Jarman, Beulah Davis, Hattie Laird, Harry Davies, and Domingo Russo during the past week has charmed and is materially increasing the attendance.

Texas is the attraction at the Olympic. Anna Karenina 10-16.

Jeanette Eitinge has returned for a special engagement at the Orpheum.

Manager McCoy is furnishing an interesting programme at the Empress. Among others on the bill are the Saad Zubib's Troupe of Whirling Dervishes, the Musical Gordons, and Parrot Comedy Jugglers, and are doing a fair business.

A. J. McNAIR.

MEMPHIS.

J. E. Dodson at the Lyceum—Musical Comedy Pleased the Patrons at the Jefferson.

Attractions coming to the Lyceum include J. E. Dodson March 29, 30. The Old Homestead 31, 1. The Shepherd King 4-9.

The second week of the Zinn Musical Comedy co.'s engagement at the Jefferson 28-2 saw them in a pleasing production of *The Jolly Musketeers*. A Japanese Courtship 3-9.

At the Bijou, *The Girl from U. S. A.* drew well for a week 28-2. The Operas and the Tailor 4. WILLIAM A. SMITH.

WILLIAM A. SMITH.

WASHINGTON.

The Authorities Censor The Girl with the Whooping Cough—Attractions of the Week.

WASHINGTON, April 4.—William H. Crane is meeting with pronounced success at the National Theatre in *Father and the Boys*. A capacity audience rendered the star comic greeting on the opening night, the occasion being a benefit given to one of society's most worthy charities, the Children's Hospital. An excellent supporting company includes Margaret Dale, Louis Massin, Forrest Orr, Sidney Blair, Percy Brooks, Miss Payne, Vivian Martin, Midred Beverly and Adele Clarke. Next week *Follies* of 1909.

The White Sister, Viola Allen's interesting drama, witnessed here for the first time, introduced the star, on the opening night, at the Belasco Theatre, for the benefit of the Sisters of Mercy of St. Catherine. Miss Allen's notably strong support comprised James O'Neill, William Farnum, Minna Gale, Fanny Addison Pitt, Edwin Barbour and Richie Ling in the prominent leading roles. Next week, Lew Field presents *The Midnight Song*.

George Evans' "Honey Boy" Minstrels are at the Columbia Theatre pleasing large audiences. Next week, Wallace Edlinger will be seen in the new *Winches Smith comedy*. Sam Burnside.

In Old Kentucky now in its sixteenth year is crowded the Academy of Music. Mildred Johnson is the Madge Hesler, with a support of celebrities that includes the veteran Bert G. Clarke as the Colonel, a continued success from Old Kentucky's start. Next week, The Lion and the Mouse.

The New York Symphony Orchestra, under Walter Damrosch's direction, presented in concert form at the National Theatre to a crowded house with great success Sunday night. Tchaikovsky's Russian opera, *Eugene Onegin*. The solo parts were rendered by a superb quartette of leading singers—including Madame Sara Anderson, soprano; Nevada Van Der Veen, contralto; Ned Miller, tenor, and Marcus Kellerman, basso, with an assistant double quartette of Washington singers, under the leadership of Sidney Lloyd Wrighton, baritone, comprising Dona Lee, Beigel and Birch, sopranos; Mrs. Claude Henry and Ada Birch, mezzo-soprano; Richard Beckling and William C. Mills, tenors, and George Miller, basso.

A. H. Woods' latest stage offering, *The Girl with the Whooping Cough*, last week at the Columbia, had the unpleasant experience of undergoing police interference and censorship, but what was cut was not to any degree very noticeable.

Many changes, however, were added to new business and introduced song during the week that strengthened a rather slim framework. In the cast are Amelia Sunbeamville, Dallas Welford, George Richards, May Boley, Jack Henderson and Nemo Blake.

Johnson Thomson for the first time in vaudeville in Washington, given this week in the rural comedy, *Joshua Whitcomb*, at Chautauk.

One of the best and most pleasing entertainments yet presented by college students was the performance Friday afternoon at the National Theatre, when the Princeton Triangle Club scored a distinct hit in the Kerker-Morton Belle of New York musical comedy. Another college event in amateur theatricals under society patronage in the coming appearance of the Mask and Wig Club of the University of Pennsylvania at the Columbia Theatre April 19, in the twenty-second annual musical burlesque, *The Desert of Mamelon*.

The Theatrical Mechanics' Association, No. 7, benefited at the Columbia Theatre Sunday night, when a large sum was realized for their charity fund. Those appearing consisted members of the George Evans' Honey Boy Minstrels, Clara Walker, songs; Herbert Cyril, comedy; London Johnny boy; Lasier and Sears, banjoists; Helmut Salb and Sonheimer, musical artists; De Chantel Sisters, singing duo; Mike Kelly, comedian; the Green Sisters, duettists; the Great Train Robbery, and other moving pictures; Quigley and Nickerson, the Aristocrat and the Coon; Eddie Barto, comedian; Alvin Brothers, comedy acrobats; William Jacoby, musical bells; Zephophon; Cooper and Zeitzer, songs; Herbertine, lady cornetist; Ward and Vokes, The Promenade company, and Little Miss Nickerson, a talented juvenile.

A new amusement project that has leased the grounds of the Washington baseball club this summer is the American Hippodrome company, an organization of amusement inventors, controlling a chain of amusement parks, where night performances in lines of circus acts, spectacles, pantomimes, racing features, vaudeville stage performances and other novelties will be presented.

PORTLAND, ORE.

A Stubborn Cinderella Entertained Big Houses

—A Good Fellow at the Lyric.

A Stubborn Cinderella, a bright musical comedy, bubbling with fun, funeral music and magnetic interest in a well sustained plot, and delicate in its satire, was the attraction at the Bungalow March 20-23, and entertained good houses. In the large cast were many clever people. Charles Wilson, a delightfully pessimistic engineer, being one of them. The part of Mac was taken admirably by Homer B. Mason. Carolyn Lilla was delightful as Lady Leslie, as Fat was Bessie Merrill as Lois. Don Macmillan as the Coon was good. The chorus was good and well dressed. The chorus was good and well dressed.

Robert Edeson in *A Man's a Man* appeared at the Bungalow March 24-26, and was one of the season's successes, and has been the means of giving Mr. Edeson more fame than anything else in which he has starred. Robert Edeson has strength and impressiveness, and his performances of Hewitt are canary and expressive. He creates an atmosphere of interest which the situations alone in less capable hands could not produce. Josephine Lovell as the forlorn but loving wife was ideal, and seemingly the role might have been written for her. Maggie Holloway Fisher furnished all the comedy in the role of the stenographer in Hewitt's Montana office. Menifee Johnston gave a capable performance as Crane. The production was handsomely staged. Business was good. Return engagement of Stubborn Cinderella 27. Robert Mantell in Shakespearean repertoire 28-2.

With an unchanged cast, The Alaskan returned to Portland, this time playing at the Baker week of 20 to good business. One Weinberg was as funny as ever in the role of Professor Knickerbocker of laughing powder fame, and Richard Carroll contributed his own share of fun with the doings of Washington Wait, man of many parts. Rita Lockhart as the Matine maiden, and Ed. McPherson as the fat waiter, were charming. St. Elmo 27.

The Red Mill 2. A Good Fellow, as played by the Athlon Stock co. at the Lyric week 20, proved a good fare and thoroughly satisfactory. The co. did full justice to the comedy, and the entire cast seemed handily adapted to the requirements designed by Mark Swan when he created his Good Fellow. Shore Acres 27-2. JOHN F. LOGAN.

THE THEATRE IN CANADA

Millions Invested in New Theatres in the Dominion—News of Various Interests East and West—Robson Black's Budget of Gossip.

(Special to The Mirror.)

TORONTO, April 4.—Four million dollars' worth of theatres have been built in this country during the past three years—that looks like the go-ahead signal. And now William Morris, Inc., is talking of stringing a few more across the country. The last, he declares, will be built in Toronto, somewhat farther north than his present Majestic Music Hall.

Holy Week in the West must send the show manager into sackcloth and ashes, but his Canadian brother rubs his hands with glee. During this period of the year the Dominion becomes a gas-flying harbor of refuge for every attraction in the border States that can possibly secure time. Fairly fat receipts were stirred up everywhere outside of Quebec Province, which is almost entirely Catholic. The Good Friday matinees swarmed like beeshives and Saturday saw the same picnic repeated.

The manager who sets time over the A. J. Small Circuit, which gives him all the best towns in Ontario, including Ottawa, Kingston, Hamilton, London and the Grand in Toronto, will be interested in the extension of the Small lines through Quebec and into the Maritime Provinces of New Brunswick and Nova Scotia. Recently the Maritime men asked Mr. Small to turn them into a group similar to his Ontario circuit and to establish a booking office for them at Halifax. While unable to do this at present, he has provided for a certain amount of connected time between Ontario, Quebec, Nova Scotia and New Brunswick, though between a few towns managers will have to book certain places independently. Evidently it has turned out a paying proposition to managers, for G. P. Huntley in Kitty Grey and The Royal Chef went over the new ground recently and cleared up profits.

By the way, A. J. Small, who is identified with Stair and Havlin in his Canadian enterprises, is a stalwart fighter against the play girls. With his thirty-six theatres he has absolutely refused to book any road company or stock organization which looks guilty of theatrical theft.

Every one has heard of Cobalt, the great silver mining camp, and most folks to their bitter sorrow. However, Cobalt has its own theatre now—not very big, but sufficient unto the day. The audiences are decidedly polyglot in make-up, bringing together practically every race and color of the earth, a robust mixture of extreme riches and poverty, but one of the finest "listening" audiences possible to find anywhere. Last week the Partello Stock company, one of the best popular-prize companies on the continent, came away with a nice week's receipts of \$2,000. Not bad for a mining camp and a small auditorium.

Charles Emerson Cook is making a strong bid for the handsome Royal Alexandra Theatre, Toronto, for a stock company to run during the summer. In fact, four or five New York stock managers are after the house, evidently believing that Toronto's unfortunate experiences in permanent stock companies is no criterion of the future.

This city is enjoying a good laugh over a recent ruling of the "censor," or, as he is officially called, "Staff Inspector of the Morality Department." A moving picture film of the play Hamlet was visited by the censor and his staff recently. Unconvinced as he was of the famous drama, the scenes of sword play and passion alarmed him exceedingly, so he ordered the film placed under the ban as "a spectacle of violence," "infamizing to the imaginations of the young" and "not fit for public presentation." Thus for once in history was the melancholy Dane muzzled.

Just to show Canada's potentialities in an artistic way, and to encourage the ever-present amateur toward an open expression of his talents, a set of national competitions under the direct patronage and personal supervision of Earl Gray, the Governor-General, opened at the Royal Alexandra, Toronto, this week. This country evidently is well supplied with unprofessional musical and dramatic artists. No less than twenty-four soloists put out their card medals and they came all the way from Quebec and Winnipeg. Eight amateur dramatic companies, thirty-five original plays and two comic operas will pass under judgment in both private and public sessions. Margaret Anglin, a Canadian by birth, donates a gold bracelet for the best qualified actress, and J. E. Dodson offers a cup for the man of greatest talent.

Our ancient friend, Salome, is barred for all time from Toronto theatres unless she come in the guise of classic art, or an exponent of "poetry of motion." Salome, according to the censor, will set her ten toes on no stage in those parts at any time ever again.

The Legislature of Ontario through the Superintendent of Provincial Police has sent on a tour of the moving picture theatres two detectives whose business it is to see that all machines are enclosed and equipped according to the provisions of the law.

Theatre managers here expect to hand over at least \$1,000 to the Actors' Fund after the performance in the Princess Theatre April 29. A vigorous committee is at work, composed of E. E. Shepard, Princess; L. L. Solman, Royal Alexandra; James Cowan, Grand; W. M. Leslie, Majestic Music Hall; Jerry Shea, Shea's Theatre; Thomas Henry, Gayety, and F. W. Stair, Star Theatre. They are all energetic workers and out to make the first Actors' Fund Benefit held in Canada as big a success as possible.

The Grand Opera House, London, Ontario, has had an unusually good season, passing the receipts of the total former season of Jan. 9. The attractions have been a better order, and more local interest has been awakened. Hon. H. W. Black, who stayed three nights, with excursions run from the surrounding country, reaped a fine harvest.

Though one of the oldest and best Ontario towns, Owen Sound never boasted of a theatre until last week. It was built by a farmer residing in the nearby country and opened on Wednesday night, with The Time, the Place and the Girl. Incidentally, one of the chorus girls raised a big rumour the night of the performance because she discovered the other girls had been getting \$20 a week, while she remained \$18. So she started legal proceedings, demanded a scuffle of effects, and had the sheriff say a visit to the manager. A lively scene was threatened. However, the manager went under bond to appear at the trial this week. The girl was, of course, dismissed.

Only by a hair's breadth was the Ontario picture theatre manager saved from disastrous con-

sequences from legislation put into force this session by the Ontario Parliament. It was actually proposed to prohibit any child under sixteen years of entering a theatre unless accompanied by parent or guardian. Indeed this fatal clause which might have ruined the business, was on the point of becoming law when a wise voice intervened that the public and business interests involved would stand for nothing so drastic. Accordingly it was stricken out.

Charles Meekins, who is playing Prince Danilo in The Merry Widow, last week tread on familiar ground. Meekins sang in a church choir in Hamilton, Ontario, in the days of budding youth, and he came back to show the old folks his progress.

How Al. Reeves, the burlesque manager and comedian, gets this city at his heels each year, a count made by Torontoans on theatrical amusements during the present season based on an estimate of from a million and a quarter to a million and a half dollars.

C. P. Walker, of Winnipeg, for many years the prime mover in Western Canadian theatrical affairs, who houses at Winnipeg (the Winnipeg Theatre and New Walker) also at Fargo and Crookston, N. D., and with other house and road company interests, is said to be retiring from active participation in the business.

Forbes Robertson will doubtless play to solid capacity business on his coming tour of Central Canada, for no other actor has such a grip on popular sentiment. The Robertson tours in the Dominion have invariably netted maximum returns.

Although there is a prohibition written in the law books of most provinces against the appearance of children on the stage under fourteen years of age, the application generally follows a broad interpretation which need worry no travelling company. The authorities here and in other Canadian cities pass over the professional stage child if attended by a parent or guardian, and direct attention more to local children appearing at moving picture houses, where evidently the atmosphere is not looked upon as wholly appropriate. Travelling companies with children in the cast need not, therefore, expect trouble this side of the border.

By the way, United States musical attractions have recently stirred up a lot of unnecessary animosity here by displays of their national flag. This, no doubt, is done thoughtlessly, but recently it nearly cost Miss Innesence the good will of its first-night crowd in Toronto. No sooner did the audience catch sight of a score of small Stars and Stripes than a roar of boos and hisses started up that a London gallery would have to work hard to duplicate. The flags were modified the following nights by an intermixture of Canadian emblems, and with this concession the performances moved along like velvet.

Indications point to an early closing of the dramatic houses throughout Canada this Spring, though bookings have been arranged in most cities until the end of April. The Big Business was recorded for Robert Hilliard in A Fool There Was at the Princess last week, and also for James T. Powers in Havana at the Royal Alexandra. The Grand's sale for The Man of the Hour was indicative of capacity. She's, magnificent new vaudeville theatre, Toronto, which will be opened next August, has twenty exits, with separate steel staircases leading from all gallery and balcony emergency doors, thus guarding against the wedging of crowds. The former house, on Yonge Street, will probably be rented as a picture house. She's has enjoyed an undisputed run of capacity business during the past ten years, until the Morris house, the Majestic Music Hall, entered the field at the beginning of the present season, and apparently there is sufficient vaudeville patronage to keep both hustling.

"Beware" notices are being issued in theatres here. They refer to the quality of Toronto drinking water, and advise companies placing in the city to avoid the water wagon as there would be a pestilence. Several girls in the burlesque companies were taken severely ill with high fever owing to the pollution of the drinking supply.

Here is a man whose originality as pastor of a large congregation in Toronto might stand imitation elsewhere. The Rev. Byron Stauffer, of the Bond Street Congregational Church, has broad and generous conceptions of the modern theatre, perhaps because he once was a reporter on a St. Louis paper. The reverend gentleman occasionally makes a round-up of the local dramatic houses and in his Sunday discourse hands out adverse or favorable opinions upon the plays he has witnessed. The most unbridled and outspoken American critics could find a perfect treasure house of invective could they but listen to this ecclesiastical censor.

WILL CONTINUE.

The death of Sidney W. Pascoe, author and manager of Just a Woman's Way, two companies of which are now en route, will not affect time under contract, and arrangements will be made for the putting out of Just a Woman's Way next season.

DATES AHEAD.

Received too late for classification.

ABOVE THE LIMIT (F. Gale Wallace, mgr.); Providence, R. I., 4-9; Philadelphia, Pa., 11-18.

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THIEF, THE; Cheyenne, Wyo., 5, Ogallala, U., 6, Salt Lake City, 7-9.

TIME, THE PLACE AND THE; (Western; H. H. Frase, prop.); Kendallville, Ind., 5, Bluffton 6, New Castle, 7, Anderson, 8, Greensburg 9, Connersville 11, Mid-dleton, O., 12.

UNCLE TOM'S CABIN (Leon Washburn, mgr.); Brockton, Mass., 7, Newport, R. I., 8, Fall River, Mass., 9, Worcester, Mass., 11-12.

VANCE PLAYERS; Pomroy, O., 7-9, Gallipolis, 11-12, Ironon 14-16.

WARFIELD, DAVID (David Belasco, mgr.); Terre Haute, Ind., 5, Lafayette 6, Marion 7, Fort Wayne 8, No. Bend 9.

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Why are the films of certain makers in greater demand than those of others? This may seem like a silly question with only one possible answer, but the easy answer—viz., that certain films are in greater demand than others because they better meet the popular taste, is no answer in fact, because it demands another question: Why do they better meet the popular taste? What quality do they possess that makes them differ from the rest? Or if we prefer to put it this way: What is there in them that causes the public to ask especially for them? Every manufacturer, rental and exhibitor, whether licensed or independent, knows that there are certain film trademarks that draw business and are therefore in greater demand than others. "The Spectator" is not going to pull a hornet's nest down over his ears by mentioning names, and besides, it is unnecessary, because anybody who knows anything about moving pictures at all can name the most popular makes of films in one guess. Furthermore, this little discussion is not introduced here for the purpose of boosting anybody's business, but solely with the idea of hunting out, if possible, the elements that constitute film popularity, to the end that all film makers may benefit.

* * *

Certain manufacturers whose films are not yet in the "best seller" class, but who are manfully striving to place their production on that plane, express the opinion that it is not quality altogether that has governed, but that it is habit. They say that the certain popular trademark, or trademarks, if you prefer, remain popular because the public is slow to change its mind once it is made up. They argue that rival manufacturers may and do produce film subjects just as good and often better than the more popular films, but get no credit for it, and they claim further that the popular films are often open to criticism, but, because of habit, the defects are overlooked. Such an opinion as this may do for public excuse and may have a slight element of truth; but it will be well for the dissatisfied manufacturer to dismiss it from his mind in getting down to real business. It is his interest to reach the root of the matter if he desires, as all do, to place his own production at the very top rung of popularity. Reputations are lost as easily as they are made—far more easily, as some people will tell you. Therefore, dismissing the notion that popularity is not in the long run dependent on quality, let us dig down and inquire what quality it is that makes for popularity in motion pictures?

* * *

First, in the case of the general reputation of a trade-mark, this writer believes, and has heretofore contended, that uniformity of excellence is the key to the matter. The popularity of any one brand of pictures will be found on analysis to depend almost altogether on the one point—viz., how nearly the average output approaches dependable uniformity of excellence. Nearly every manufacturer has at some time or other produced a notable film—one that can compare favorably with the world's best, but not every manufacturer makes a practice of getting out films of this class, or anything like it. In the case of some makers the great films are few and far between, in other cases they come with uncertain frequency, but it is only in a very few instances that they can be said to approach dependable uniformity of excellence. Any manufacturer who desires to establish his trademark at the top can better afford to throw a film, that he knows is not up to the mark, into the scrap heap, than to issue it and thus injure his reputation with the public. The most successful ones do this very thing.

* * *

Second, we may inquire how one may be able to decide on the qualities necessary to the popularity of the individual film, and it is here that we come to the meat of this entire matter. We may see on the screen a film that is clear, consistent and well and carefully acted, with apparently nothing to criticize, and yet it may make no great impression on our minds. An hour afterward we may have difficulty in recalling what it was all about. The very next reel may be no more carefully produced in any particu-

lar and yet have something in it that stamps itself favorably on our memories. What is that something? Whatever it is, it is the thing that distinguishes the film and makes it talked about—in short, that makes it popular. Let us call it the big idea—not commonplace or trivial, but novel or unusual and always logical, telling a story that makes a lasting impression. Therefore it follows that the first essential is the big or unusual logical idea. Without professing to be oracular, it may be concluded that the manufacturer who wishes his film to shine above those of others should seek for subjects that can be so classified and having found them take care never to produce anything that cannot be so classified. Let him shun the commonplace, the hackneyed, the trivial, as he would a plague.

* * *

Having progressed thus far, the rest is easy sailing, or should be. With a big or unusual logical story to tell, whether dramatic, tragic or comic, it follows, as we all agree, that it should be consistent, logical and well produced. It should be constructed and acted in a manner to tell its story with the utmost clearness and to convey absolute conviction. In no other way can the full benefit be gained from the big or unusual idea. How to accomplish the good production is another matter—in fact, a variety of matters, and they have been and will continue to be topics of discussion in this column from time to time as occasion may suggest. The two points that "The Spectator" desires to press home at this time are the rudimentary ones that uniformity of excellence and the big or unusual, logical ideas are first requisites in securing film popularity. It is so in every other kind of literature or art, and must be so in films.

"But," asks the puzzled manufacturer, "how am I always to hit on the big or the unusual?" The thing that may look big or unusual to me may be small and commonplace to some one else."

Ah, here's the rub. Anybody can tell an-

other what to shoot at, how to aim the gun and pull the trigger, but it takes practice, steady nerve and a good eye to always see the mark and hit it. Supposing our friend, the manufacturer, shall try his best to confine himself to big or unusual game. The more and harder he tries the better skilled he must become. Once he is able to distinguish the big and unusual and can bring it down at every shot his success is assured. But first he must realize that probably he has heretofore been wasting too much powder on the small and common varieties. How much attention would Theodore Roosevelt have attracted if he had gone hunting only for duck and rabbits?

In the death of Charles Sprague Smith, founder and head of the People's Institute of New York, all wholesome and legitimate amusements have lost a powerful and valuable friend. He was a broad-minded educator and a practical philanthropist. Of all the movements to elevate and uplift the masses that have come to the notice of "The Spectator," the People's Institute, more free from others from impossible fads and aiming mostly at sane and liberal ideas, ranks first in practical results. The treatment of motion pictures by Prof. Smith and his associates is a shining example of their intelligent attitude on matters of public morals and education. Instead of condemning the pictures because of the occasional appearance of objectionable subjects, they volunteered to assist in improving them along reasonable lines. Out of their efforts in this direction grew the National Board of Censors, consisting of a committee of People's Institute officials and representatives, who regularly pass on all licensed films and many of the releases of independent companies. It is pleasing to note that the People's Institute will continue its work in the various directions outlined by its founder, and that it is to survive as a monument to his endeavors in behalf of his fellow men.

THE SPECTATOR.

INDEPENDENT PLANS

NEW SALES COMPANY OF CONSIDERABLE IMPORTANCE.

It is Fathered by the "Bison" and "Imp" Companies and Seeks to Control All Independent Releases—Alliance Elects Brulatour President and Will Meet in Chicago in May.

The executive committee of the National Independent Moving Picture Alliance met in the Imperial Hotel, New York, last week and after some discussion elected J. E. Brulatour president, to fill the vacancy existing since the resignation of Mr. Murdock. Mr. Brulatour is the American representative of the Lumière interests in America.

It was also decided that the annual meeting of the Alliance will be held in Chicago May 6 and 7.

The Victor and the United, both new film manufacturing companies of Chicago, were admitted to membership.

NEW SALES COMPANY.

More important than the action of the Alliance committee, however, was the announcement of the new Motion Picture Distributing and Sales Company, composed chiefly of representatives of the "Imp" and "Bison" interests. The new company is intended, so it is said, to systematize and regulate the sale of independent films to the exchanges, the idea being to prevent the ruinous cutting of prices by the different manufacturers and importers and to confine the sales to those exchanges who are in good standing. All of the manufacturers connected with the Alliance have been invited to join the new combination to the extent, at least, of marketing their product in America solely through this agency. No announcement has yet been made as to how many manufacturers will participate, but it is understood that the Thanhauer and the Great Northern Company have come in, and it is anticipated that the others will join as a matter of protection for themselves. The new plan appears to have sound business reasons as a basis. It has been apparent for some time that the Alliance rule was not strong enough to keep all the rival companies in the straight path.

The officers of the Sales Company are: Carl Laemmle, president; Adam Kessel, Jr., vice-president; Charles O. Baumann, treasurer, and Thomas D. Cechrane, secretary.

LUBIN NOTES.

Enlarged to sixteen pages, the latest Lubin Bulletin is one of the best looking trade circulars yet produced. With cuts on every page but one, two of them being full page cuts, the pictorial value of the subjects is fully exploited, and there is some good miscellaneous matter in addition to the descriptions of the releases. In every way the publication is a credit to the company.

One of the Easter attractions at Atlantic City was the making of a motion picture on the boardwalk and beach. This was not an "Easter Parade at Atlantic City," but what is described as a rioting little comedy that will soon be found among the announcements, and form a fit successor to a Hollywood at Atlantic City. Orders for new prints of the Hot Time are still coming in though the release date is more than six months away.

Trick pictures are rare indeed in these days of the Indian tale and Western stories, but one of the Lubin experts is at work on a subject that, it is said, will gladden the hearts of the children and their elders as well.

Three strong comedies on a single reel is the Lubin announcement for April 11. The double comedy reel is no novelty, but three humorous subjects that combined measure a fat 900 feet means a lot of concentration. April 4 marks the release day of a double reel, including Back to Boarding, described as an unusually funny comedy.

VITAGRAPH NOTES.

The Merry Widow Takes Another Partner, announced for release by the Vitagraph Company April 16, is a companion picture to the recent comedy, Courting a Widow. It is said to be very funny.

Love's Awakening, the release for April 19, is described as an unusually appealing story of circus life.

Her Sweet Revenge, the issue booked for April 22, is a refined comedy of the type that is proving so popular in these days of higher class pictures.

St. Elmo is announced for April 23. Unusual efforts have been made to produce in this film an especially notable subject. The adaptation has been made with a view to showing the real sentiment of the story rather than the mere action.

CHANGES IN PATHÉ STAFF.

Carl T. Goldenberg, long connected with the Pathé general offices in New York, in a confidential capacity under Vice-President Berst, has resigned, and in making the announcement Mr. Berst takes occasion to say that "he leaves Pathé Frères in all friendliness and carries with him the wishes of the firm for his eminent success in whatever line he may choose."

E. H. Montague, manager of the Chicago office, has resigned, and is succeeded by K. W. Linn, previously representative in New Orleans.

Gold Is Not All (Biograph, March 28).—Another sociological discussion is presented in this film—the third of its class that the Biograph has produced. The other two were The Red Man's View and A Corner in Wheat, which were at the time pronounced in these reviews daring departures from the conventional field of motion picture literature, being editorials rather than fiction. This picture is full as successful as the other two and is being applauded by picture spectators. We need not subscribe fully to the sentiment that the Biograph philosopher teaches, but we must recognize the clever force with which the argument is presented. The pictures contrast fanciful chapters in the lives of two families—a rich one and a poor one—to show that gold cannot purchase happiness—a bold truth that has long been used by the wealthy and well-to-do to convince the poor and lowly that they should be contented with their lot. Notwithstanding this excellent sermon which people applaud, society will go on pursuing the elusive dollar, satisfied that while "gold is not all," it is a pretty considerable part in the present order of things. In the film we are shown in alternating scenes the rich family and the poor one, the members of the latter at times casting longing eyes on the luxurious existence of their more fortunate neighbors, in whose lives a tragedy is even at the time taking shape. The husband of the rich woman deserts her and her child sickens and dies with a disease which no money can prevent. In the poor family, on the contrary, happiness reigns and a young workman finds his soul mate. Many very deft human touches are given to the pictures and the film constitutes another notable Biograph success. One point in the action we may criticize, because it emphasizes a peculiarity of Biograph style. When the young daughter of the poor comes first in contact with the lady of fortune the two gaze at each other overlong—a trick that the Biograph players sometimes carry to an extreme.

The Little Vixen (Pathé, March 28).—There is light comedy and farce without much point in this film, but there are a few good laughs, including a hearty one at the end. The daughter of the house is a dominating little miss, altogether too particular about the qualities which her sweetheart should have. He is too awkward to suit her and she recommends a course in juggling to overcome his defect. The scheme fails to work, although he tries hard enough in various foolish ways. At length he tries to win her by a rose, inviting her and her father to visit his apartment to see him perform various feats of juggling skill. He goes through his act from behind a screen with only head and hands exposed, and the manner in which he juggles would do credit to a professional. But the miss is curious and pulls away the screen, exposing a professional who has been doing the performing. However, the trick wins the girl after all, as she is convinced that such persistence should be rewarded.

Polar Bear Hunt (Pathé, March 28).—These are remarkably clear motion photographs of scenes in the Arctic regions, showing the

(Continued on page 18.)

REVIEWS OF LICENSED FILMS.

(Continued from page 17.)

better to have omitted the last scene showing the young men and the girls in America; the latter have just concluded a year at boarding school.

The Indiscretions of Betty (Vitagraph, March 29).—The theme of this film has been frequently touched on before, but it is here clothed in new picture language so feelingly presented that it wins a warm welcome. It is the story of a young wife fond of dress who incurs her husband's displeasure by her extravagant purchases. She tries to conceal the bills from him but when they are not paid they come directly to him. She promises reform, but is too weak to keep her word, and when the dressmaker writes her that she must have money she accepts a way out of her difficulty that comes near to being her undoing. A foreign count has been flitting about her, and while she has not repulsed his polite attentions, she has shown him no undue encouragement. He is calling when the threatening note is received, and, learning its import, presses a loan of the needed money on the frightened wife. She accepts the loan, and he now becomes bolder, though not brutally so. Her indiscretion has indeed placed her in a perilous position. The count at last grows impatient with her evident intention to hold him off, and demands an interview with her alone, while her husband is away at a meeting. She does not know how to refuse, and he is admitted. When he escapes instantaneously, she struggles to escape from his grasp, and at that moment the husband enters. He sees and hears enough to tell him the true situation, orders the count from the house, and forgives his weak but repentant wife. The ending is prosaic, and, although logical, might have been made more dramatic.

Bradford's Claim (Edison, March 29).—This melodrama introduces the famous trained horse, "Don Fulano," who is a consistent actor, and rather "puts it over" the rest of the company. The story is not particularly clever nor interesting, except as to the part taken by the horse. Bradford is a miner, who starts out alone to locate a claim, leaving his horse with the girl he loves, but who appears indifferent to him. He finds gold, nails a notice to a tree and starts for town to record his claim. Three claim jumpers pull down the notice and substitute one of their own. Then they follow him, and wound him. He succeeds, however, in reaching the girl's cabin, where he falls helpless on a couch. The girl on "Don Fulano" now takes the claim to record it. The claim jumpers are again in evidence, pursuing her and making her captive, but the horse unties her bonds, recovers the stolen claim paper and steals a revolver from her captors for her use. She escapes on his back, making a leap over a cliff into a river, and reaching the recorder's office ahead of the man who had been sent with the bogus claim, and who is arrested when he arrives. On returning to the cabin she finds Bradford apparently unharmed, and they course become engaged. Much of the acting is without expression, and two of the scenes showing well graded roads with telephone wires strung along the way are jarring notes in the production.

The Capture of the Burglar (Edison, March 29).—This short comedy subject is an amusing diversion. Two young girls and their brother are left at home one night when they hear strange noises in the conservatory. They go for help, bringing in a young student friend and a fat butcher. With fear and trembling they enter the conservatory, which we have previously seen with flower pots dropping to the floor from some unknown cause. Then they discover the reason of the trouble—a cat perched on the shelf from which the flowers have been snatched.

The Diary of a Nurse (Gammon, March 29).—This picture is well acted, but it tells a story of a deception practiced on a young woman to induce her to break a solemn religious vow she has made, that may be offensive to certain picture patrons. She is nursing a young man with whom she falls in love. She and the patient's mother go to Lourdes where they pray for the young man's recovery, the nurse recording in her diary a vow that if he shall regain his health she will devote herself to the church. His recovery follows, and she determines to fulfill her vow, despite the love that exists between the young man and her, but the doctor who has no faith in the vow business substitutes a new diary for the one in which she had written, and she accepts the blank pages as a mysterious demonstration of Providence releasing her from her promise.

Out of Sight Out of Mind (Pathé, March 30).—This film is notable and highly pleasing, almost solely on account of the extremely fine acting of the distinguished players who take part. The story has very little to it. The scenes, all outdoors, are very attractive, however. Pathé scenery always is. The story tells of a young French nobleman of the period when France was a kingdom. He falls in love with a pretty peasant girl, who forgets her rustic lover and pays all attention to her youthful, noble admirer. But the aristocratic youth's mother is opposed to the boy's infatuation, and she secures an appointment for him at the royal court. He reluctantly goes, after meeting his peasant sweetheart, when the two vow eternal love. After he is gone, the weeping girl is consoled by her rustic suitor, and promptly forgets her plighted faith in a renewal of her first love.

Driven to Steal (Pathé, March 30).—Scarcely more than an incident, this film story nevertheless carries interest, although the moral of the theme will be questioned by some. A poor man with a starving wife and child goes out to steal as a last resort. He holds up a stranger, but will only take a single small coin, with which he buys bread. The victim is so astonished that he follows the poor fellow home, discovers the truth and gives the poor man a fine position in his factory.

The Indian's Escape (Urban, March 30).—Particularly well acted is this interesting story—interesting despite some confusion in the understanding it gives of the relative positions occupied by the characters. There is an old lady, two young girls and a young man who loves one of the girls, but is beloved by both. The old lady may be the mother of the young man or of one or both of the girls, for all one can tell from the film. He goes away in the navy for service in the Far East. We see him captured in a cane brake by natives in a very good scene, and later we see him escape with pleasing caution and naturalness from the native camp. His death has been reported at home, and the old lady has gone blind from the shock. When the young man returns he finds the girl he had loved, making love to another man, and the second girl taking care of the blind woman. The result is that he changes his love to the more faithful of the two maidens.

**BIOGRAPH FILMS**

Released April 4, 1910

AS IT IS IN LIFE

The Story of a Father's Selfish Love

We are all prone to forget, and forgetfulness makes us unwittingly selfish. We deny in our children the very things we did ourselves. Here is a man left, through the death of his wife, the care of his only child, a girl of twelve years. He, it is true, makes many sacrifices for her sake, declining to marry again that he may be the better provide for her. It is the usual story. She grows into womanhood and falls in love. She is made to choose between her lover and her father. She makes the reasonable choice and is married. It is only after several years that the father is made to admit how selfish and narrow-minded he had been.

Approximate length, 981 feet.

Released April 7, 1910

A Rich Revenge

A Comedy of the California Oil Fields

Here is a warning to all who are of a revengeful nature, as the plans may sometimes revert to our chagrin if not disaster. The two young fellows are rivals for the hand of a pretty girl of the village, and after her marriage with the one of her choice the other swears to be revenged. To effect this he pours chemically treated oil into the irrigation ditches of the husband's farm. This, of course, ruins the land for vegetation, but it brings the husband a fabulous sum from a speculator in oil lands, who thinks he has struck a highly productive oil field.

Approximate length, 980 feet.



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BIOGRAPH COMPANY

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Making Sherry Wine at Xeres (Urban, March 30).—The process of making sherry wine from the picking of the grapes to the bottling of the wine for export is vividly shown in this series of views, even to the trampling on the grapes by men in their bare feet. A picture of a bathtub at this point would have been reassuring.

Red Hawk's Last Raid (Kalem, March 30).—The story of this picture shows some strength and poetic feeling in its fundamental conception. It illustrates the extreme dangers which the early settlers, even to the women and children, encountered in their contact with the Indians, and it shows also the irony of fate that sends an Indian brave to do an exemplary deed of daring only to meet ignominious death at the hands of a woman. But these ideas are lost in the manner in which the action is carried out. The picture as we see it is merely an Indian attack on a settler's cabin and the death of one of the Indians. The details are full of incongruities. The numerous horses are employed by both the Indians and whites, indicating the Western plains, while the revolver and the modern kitchen table and chairs mark the time as comparatively recent, but one can't find Western atmosphere in a forest scene in New Jersey. The woods and the type of cabin belong to the East, and the picture might have been made consistent in this respect if these facts had been properly considered.

The immediate action in which Red Hawk meets his death is novel and is worthy of a better introduction. The Father of the settler's family goes away on some pretense or other, and the mother is left alone in the cabin, the son and daughter going some distance off to gather wood when there is plenty of it lying around the cabin grounds. Then the Indians come and the girl rides to summon her father, while the boy gets back to the cabin to help his mother in the defense. They pile a few frail chairs and a light table against the door, about as much use as a feather in a gale of wind, but it keeps those Indians out until Red Hawk climbs to the roof and goes down the chimney. By this time the boy is wounded and the mother is left single handed to fight for their lives. She gets in her first blow by throwing a powder horn into the fire, causing an explosion that brings Red Hawk tumbling down and into the room, when she finishes him with an axe. Father and his friends now arrive and drive the other redskins off. It will be seen that the picture is something of a disappointment.

The Last Dollar (Biograph, March 31).—This short comedy fails to come up to the usual Biograph standard. It is a weak story and it is made no stronger in the telling. The film's liberate style of Biograph acting being lost in presenting incidents as trivial. It is somewhat like using a trip hammer to drive a tack. A young man with only a dollar in his clothes meets his girl, who invites herself to have re-

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and Western reservation conditions. But a much better, though not entirely successful, attempt is made than in the preceding, to impart a symbolic tone to the picture. The Indian is first seen courting his squaw to be, and here we have faithful attention to Indian custom. Later we see the family in distress. There is nothing to eat, and the Indian goes out to get it—by stealing a horse. Did he expect to take the animal home for food? He is pursued by the white-men, captured, dragged behind a horse and cast into prison. And here the picture ends, the symbolism of the situation remaining unexplained.

The Poor Indian (Kalem, March 30).—Here we have another Indian story with a confusion of location—Eastern forest scenes

freshments with him. At the table he orders beer at 5 cents, but she orders more freely and two friends come along to add their orders to the bill. In the end the young man has to pawn his watch and his pin to the waiter in settlement, and then one of the friends walks off with the girl.

The Smoker (Biograph, March 31).—There**WANTED**

Sketches and Scenarios for

Talking Motion Pictures

JOHN W. MITCHELL,

645 W. 43d St., New York

is more novelty of idea in this story, than in the preceding one on the same reel, but it is nevertheless some distance from Biograph quality, except in some of the acting and in the realistic scenes. A young married man, whose pretty wife objects to his pipe and cigar, rents a room nearby in which he can smoke in peace. To destroy the odor on his clothing he uses perfume, and this makes her suspicious in another direction. She has a boy follow him, and the lad, who has seen him enter the room with a girl, runs back and reports. The girl is merely there to find the matches, and this is all duly explained when the frantic wife appears on the scene. The part of the wife is charmingly played, but the husband would have been better if he could break himself of playing to the front so obviously. Recent pictures, some of them by the Biograph, have demonstrated that this reviewer has been correct in contending that picture acting is far more convincing and effective when the players appear to be ignorant that there is a camera taking their pictures. Facial remarks directly at the camera destroy the illusion of reality. The stage "aside" has no proper place in motion pictures.

The Life of Appius (Pathé, March 31).—This is a classical subject, telling a tragic story of ancient Rome. The settings are finely appropriate and the acting dignified and intelligent, befitting the character of the theme. Appius and Marcus depart for the wars, but Appius induces the emperor to call him back so that he may have an opportunity to win the love of Marcia, the wife of Marcus. He visits the lady, but makes no impression on her, and in revenge plots with her servant to make it appear that she is in love with him. Returning to the army, Appius shows Marcus a stolen bracelet and a forged love note from Marcia. Marcus hurried back home and kills his wife. The slave sets the conference and Marcus kills Appius, afterward killing himself in prison.

The Daughter's Choice (Lubin, March 31).—Acceptable acting fails to make this picture story as clear as it should be, due apparently to the absence of certain connecting scenes. A young man absorbed in business neglects his wife and she elopes with a broker, taking along their only child, a little girl. The broker falls in business and the woman dies in poverty. We next see him living in luxury without any explanation of how it happened, and we see the first husband a tramp, also without information as to what brought him to such a condition. The girl has now grown up, having been reared by the broker, and is engaged to marry a young man, but when she meets her real father she turns on his arms and reproaches the broker, who at once commits suicide. The lover, however, remains true and there the story ends. These sudden changes from wealth to poverty and back again are rather disconcerting.

The Tongue of Scandal (Vitagraph, April 1).—Based on a wily theme and acted with fine dramatic feeling, this picture proves exceedingly strong and absorbing. The foundation of the story as it is told may not stand close analysis, but, before inquiring into the groundwork of the plot, it must be conceded that the Vitagraph has scored a success. A young girl secretly marries a young man, who instructs her not to make the fact known, and then goes away to Europe on business. In the mean time scandal has been rife, and she is cast out on the world by her uncle, although we are obliged to go to the Vitagraph bulletin to identify the gentleman. Her church pastor takes her in and when the pastor comes to the parsonage, he appears to have known her entirely on faith, as we are not informed that she has confided in him. Later he gets his reward when the husband returns, acknowledges his wife, and the tongues of scandal are stilled. A word now as to the possibly weak spots in the plot. Why should any decent man under any possible circumstances deliberately subject the wife he loves to such a position as is indicated in this picture? A very strong motive for his action is needed to make it reasonable. And what wife, when the worst had come in the gossip over the baby, would have kept her mouth shut? But conceding the situation as it is represented, what was there wonderful or inexplicable in the conduct of the town gossip? They surely had enough incentive to talk. The old uncle, alone, shows cruelty of heart. He should have sheltered the girl to the last. It seems to this reviewer that a much stronger indictment of the evils of town gossip would have been framed if the circumstances had been less incriminating in appearance.

A Woman's Caprice (Pathé, April 1).—Founded on a rather fanciful bit of heartless conduct, this picture, nevertheless, impresses by its fine acting. A woman of fashion happens into the shop of a simple-minded shoemaker. Noticing the impression she has made on him, she has the cruel whim to have him drugged and carried to her house, where he is dressed in fine clothes. She then plays with his simple feelings and dangles him with the luxuries of his surroundings, after which she has him drugged again, clothed in his old working garments, and cast into the street. Later when she passes him and pretends ignorance of him, he is forced to believe that it has really been a dream, and returns sadly to his humble life.

The Rhine Falls at Schaffhausen (Pathé, April 1).—There is a peculiar fascination about picturesque and unusual water scenes in motion pictures and these views of the famous Rhine falls are among the most attractive of the kind ever transferred to the motion picture film.

Michael Strogoff (Edison, April 1).—This film adaptation of the famous Jules Verne story has evidently been prepared with unusual care and attention to detail by the Edison producers. The scenes are especially elaborate and well done, even for this company, which has exceptional skill in family for scenic construction. The acting is dignified and on the whole creditable, and the construction, though somewhat fragmentary, conveys the story with reasonable clearness, so that the film can be pronounced a notable issue that will undoubtedly attract wide attention. The film story starts with Michael Strogoff as the courier sent with the important message of warning to the brother of the Tsar at Irkutsk. His meeting with Nodis is represented in the railway carriage on the way, when he earns her gratitude by defending her from insult. His meeting with his mother in the inn, when he denies her, but awakens the suspicion of the Tartar spies, is well carried out. Later, when the traitor Ogeroff has him pursued and captured and the red hot sword applied to his eye, the action lacks something in vivid quality. There is also absence of convincing expression when he secretly tells his mother that he is not really blind. These points, however, are not serious in the acting, while not great, being far from weak, and the story is properly carried forward. From this on the action moves rapidly. Nodis guides the supposed blind man, now set at liberty, at harm's end, until he reaches the grand duke's quarters, where he kills Ogeroff, who has preceded him as a false courier.

Further Adventures of the Girl Spy (Kalem, April 1).—There is a welcome attractiveness in the idea at the base of this series of stories of adventure—that of a girl

acting as a successful spy during time of war. The present adventure is carried out with spirit, and has enough novelty and consistency of incident to make it a strong release, reasonably immune from criticism. The girl is sent by a Confederate general to learn the Union plans of campaign. She arrives at a tavern where she overhears the plans through a window and escapes. She is pursued, but in the disguise of a boy she succeeds in finding the enemy, once dropping from a tree to the back of a horse and riding away. Finally she delivers her notes of the Federal plans to the Confederate headquarters and receives the thanks and praise of her superiors.

Athletic Sports in India (Pathé, April 2).—These are colored scenes showing natives in East India in various pastimes and sports. One scene showing two wrestlers in a friendly bout is especially interesting.

Lorenzo, the Wolf (Pathé, April 2).—Melodrama very well and convincingly acted is presented in this film. Lorenzo is a poacher, and is caught with the goods by the owner of the estate and his gamekeeper. He pleads for mercy, but is imprisoned, and on his release sets out to avenge himself. The owner of the estate has a daughter, whose love for the gamekeeper's son does not meet with her father's approval. So the miss meets the young man outside the gates at night, and on returning is seized by the poacher and dragged off to his mountain retreat. The captor, desiring that the father shall know the reason of the revenge, writes him a note, which causes all hands to at once start in pursuit. Many rocky scenes of great beauty are now shown, and a bound is represented as following the trail. Finally the lover reaches the girl and releases her, being wounded in the encounter, although the wound proves no obstacle to his movements, when he is told by her father that having saved her, he can have her. The picture is of the class that wins applause.

The Rights of Vengeance (Vitagraph).—No film that the Vitagraph Company has produced in a long time, and it has given us many strong ones, quite approaches this one in power of logical appeal. The theme is unusually human and it is developed in a natural way that is strongly convincing. It is only at the end that there is a slight weakness in the story. Two boys quarrel and fight because one of them steals an apple from a sister of the other. The defeated boy tells his mother, who proceeds to chastise the other boy. This boy runs home to his mother and she starts out with fire in her eyes to have it out with the other woman. They come to blows and hair pulling, and following this, the two contestants are dragged into the tend, having a fist fight, which is stopped by the neighbors. The vanquished man makes threats which are afterward carried out when the barn of his enemy accidentally catches fire and is burned. At this point there is some delay in going to the fire, which needs explanation. The accused man is arrested and sent up for a year for burning the barn, and when he gets out he visits his accuser's house for the purpose of killing him. He is prevented by the little girl, who meets him kindly, offering him food and at last reconciling the two men. A scene early in the picture showing that there had been a friendship between the little girl and the unjustly convicted man would have furnished the needed sentiment to make this last scene plausible. Nevertheless the film is a notable one.

The Dreamer (Gaumont, April 2).—This film tells a fanciful story that has pleasing qualities and an attractive poetic tone. A young lad borrows his grandfather's bagpipes and wanders off into picturesque scenes, where he plays and dreams. The music brings forth visions of wood nymphs and other fairies, and he has a fine time until his grandfather comes along and boxes his ears.

Amateur Billiards (Gaumont, April 2).—There are a number of laughable incidents in this representation of amateurs playing a game of billiards. Of course they succeed in doing a vast amount of damage, and the game ends in a general smashup all around.

Over Crag and Torrent (Gaumont, April 2).—This series of scenes showing mountain streams, rapids and waterfalls is exceedingly pleasing. The film is tinted in parts to give better effect.

The Flower of the Ranch (Essanay, April 2).—Western melodrama with an appealing story is well presented in this film. The wife of a Western sheriff runs off with a man, and afterward the sheriff is killed, leaving the little daughter an orphan. She is adopted by neighboring cowboys, and grows up to be a romping girl beloved by everybody. One day a rich stranger passes that way in his automobile, and is attracted by the girl's beauty. He offers to take her East, and the proposition is accepted, apparently, with the idea that the girl should have an education (or is he to recognize, and the girl supposed to be going to her mother?). They have started on their journey, when some one discovers that the man is the same one who had run away with the girl's mother, and that he had since then deserted her. The cowboys start off in pursuit, overtaking the automobile, rescuing the girl and arresting the wife deserter as he is now called.

INDEPENDENT FILM RELEASES.

April 4 (Imp.)	The Miser's Daughter.	Drama.....	980 ft.
5 (Bison)	Romance of a Snake Charmer.	.....	980 ft.
5 (Power)	The Actress.	.....	1000 "
5 (Thanhouser)	Daddy's Double.	.....	1000 "
6 (Lux)	Rico the Jester.	Drama.....	930 "
6 (Lux)	The Snake Man.	Comedy.....	350 "
6 (Nestor)	Frontier Day in the West.	.....	985 "
6 (Ambro) 6 (Ambro)	An Unpleasant Dream.	.....	980 "
6 (Ambro) 6 (Ambro)	My Life Remembrances of a Dog.	.....	980 "
7 (Imp.)	His Second Wife.	Drama.....	970 "
8 (Bison)	Red Wing's Loyalty.	.....	980 "
9 (Great Northern)	A New Burglar Alarm.	Comedy.....	482 "
9 (Great Northern)	Hustling Mr. Brown.	Comedy.....	367 "
9 (Itala)	At the Farm.	.....	980 "
9 (Itala)	The Valuable Hat.	.....	980 "
11 (Imp.)	The Rosary.	Drama.....	980 "
12 (Powers)	His Mother's Letter.	.....	980 "
12 (Lux)	Washed Ashore.	Drama.....	980 "
13 (Lux)	The Attack Upon the Train.	.....	337 "
14 (Imp.)	The Ace of Hearts.	.....	980 "
15 (Thanhouser)	A 20-Cent Robbery.	.....	250 "

A SELIG PUBLICITY PLAN.

The Selig publicity department has commenced the issuing of a regular press sheet for the benefit of theatre managers in securing mention in the local newspapers. Other manufacturers have experimented along this line, but the Selig Company is the first to go at it systematically.

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Reviews of Independent Films

Transfusion (Imp., March 28).—The "Imp" producers are entitled to special praise for the faithful manner in which the scene showing the transfusion of blood from the veins of a man to those of a young woman is managed and acted. It has all the appearance of reality, and it is introduced logically in a story that is presented with many touches of delicate feeling. A young woman has two admirers, a blacksmith and a young man of fortune. She is thrown from her horse and injured seriously, the blacksmith carrying her home. Much blood has been lost and the doctors decide on transfusion to save her life. The mother, the swell lover and others volunteer, but the doctor rejects them. None of them has enough vitality. Then the blacksmith fetches him. He is only too glad to serve, and as a result the girl's life is saved. In the last scene we see her calling at his shop to indicate her grateful affection. Here is the only jarringly note. In an effort to be "cute" she fills and gives him his pipe, thus making her presence known. It does not appear to be an act consistent with her character.

She's Done It Again (Thanhouser, March 29).—Here is a fine comedy idea with novelty in its construction and creditable, though not expressive acting in its presentation. It is the story of a young wife who loses at bridge and pawns her jewels to pay the debt. With the jewelry pawned she is suddenly called on to attend a reception with the husband's ex-promised bride, who has won all her valuables. In her dilemma she and the maid concoct and carry out a plot to make it appear that she has been robbed by a burglar. She is tied to a chair and gagged. A fearfully bad job, and the jewel box is thrown empty on the floor. Then the husband and police are called. There is much excitement and the "burglary" is accepted until the husband cross questions the

maid and the wife and finds that their two stories do not agree. Then the wife confesses and he forgives her, at once releasing the jewelry. The story now gets into the papers and attracts the attention of a "Raffles," who sees an opportunity to turn a neat trick. Disguised as a clergyman, he calls at the house, binds and gags the wife and really makes off with the jewels. The binding and gagging is as badly done as it had been by the amateurs, and the wife fails to play up to the demands of the scene, but we overlook this in the natural humor of the situation. When she is again discovered everybody assumes, of course, that she is again shamming. The maid laughs, the policeman lets out a merry "ha ha" and the husband is furious, charging with the wife and the indignation of maid with a repetition of their deception. Up to this point the story, if not all the acting, is perfect, but it is now given a flat and commonplace ending. The wife calls in a detective, who makes a few notes, and we are merely told in a sub-title that he knows his man. Then we see him in the room of the "Raffles," arresting him, and recovering the stolen property, after which the man and wife enter and, on his knees, the husband asks forgiveness. If a more novel outcome than this for so good a story could not have been invented, it would have been better to have ended the picture without the recovery of the jewels. However, these two weak scenes should not be permitted to blind us to the excellent qualities of a very clever comedy taken as a whole. It is another success for the Thanhouser company.

Nanning (Bison, March 29).—This is a black hand story fairly well acted and quite thrilling in some of the scenes, though we can hardly say that black hand plots are ever managed or turn out as this one does. A doctor is threatened with being blown to smithereens if he doesn't pay money to the Italian gang. He tears up the note, which has been handed to him by the leader of the band in the open, and the latter goes home to arrange his revenge. The doctor in the meantime passes an Italian girl on the street, who is being arrested for vending without a license, and he intercedes, securing her release. She is very grateful, and when she returns home we find that she is the sister of the black hand leader. She overhears the plot, and would prevent it but is bound and left in the den while the black hand chap carries the bomb to the doctor's house, entering through a window and placing it over a bedroom door. The doctor's little girl now enters and, for a moment, we fear she will open this door exploding the bomb. But she doesn't. She plays with her doll while we go back to the den and watch the Italian girl cutting herself free with a knife that has been left conveniently near. The upshot of it is that the girl reaches the doctor's house in time to warn him, so that he gets his child out of the house. Then the explosion takes place, though what sets the bomb off we do not know. After that the gang is arrested in the den. Would that real black hands were caught as easily.

The Cowboy Preacher (Nestor, March 30).—There is some laughable comedy in this film, and considerable good acting, though the story as told is as full of holes as a Pennsylvania oil field, and the character of the cowboy preacher will possibly cause criticism by those religiously inclined, as an unwarranted reflection on the cloth. A ranchman is determined to marry off his daughter to the man who holds an mortgage on the ranch, but she prefers another man. The father locks her in her room and sends for the cowboy person, who arrives to tie the knot. They offer him a drink, which he refuses until he has had time to take off his clerical coat, when he indulges freely in the bottle. While this is going on the girl escapes with her lover by the aid of her brother and a ladder. They are pursued, but evade their pursuers, turn back on their tracks and arrive alone at the house, where the person has been doing justice to the bottle. He promptly marries them, and the ceremony has just been completed when the father and the mortgage holder return. The latter then proves himself not so bad as he has been painted by congratulating the newly-married couple and giving the bride the mortgage as a wedding present. The improbability of this outcome is made less striking by the fact that possibly the mortgage is of little value, as the ranch is out of the New Jersey kind without lands or cattle, and the house is an old mansion about ready to fall to pieces, though it must have been pretentious in its day, which was evidently a hundred years or more ago. The incongruity of the scenes in telling a cowboy story are further conspicuous in the highways which are old, graded and lined with trees. Cowboy action on Broadway would be about as consistent. The story could have been told just as easily and far more effectively if the characters had been made to fit the surroundings.

A Sudden Telephone Call (Ambrosio, March 30).—This is a very good "comie" of its kind, which is the Latin kind, with a chase and plenty of mishaps. Two policemen are called to a house to catch two burglars, who succeed in getting the officers into two traps. They then telephone for more officers, who start the barrels rolling back to the station, then roll up hills and steps and over walls until they arrive at their proper destination, when the imprisoned policemen are released.

An Unworthy Fiance (Ambrosio, March 30).—This film is well acted and tells a short but rather interesting story. A traveler is rescued in the mountains by a family of the region. In the family is a girl who has a lover who participates in the rescue. This lover steals the rescued man's pocketbook and carries it home to his own room. The girl's little brother has seen the robbery, and he runs to the room, finds the money, and brings it back in time to expose the thief and save the reputation of his people.

Hard Cash (Imp., March 31).—There is some interest in this film story, and it is fairly well acted, but the effect would have been greater if there had been more plausibility in some of the developments and less of the threadbare in the ending. A bank is about to fail and the notice of the closing has in fact been hung up when a sea captain, who must have been blind not to have seen it, enters and deposits a large sum of money. After departing he returns immediately and demands his money back. He is about to get it when he falls over dead and the banker and his clerk rob him of the receipt for the cash. Years after the banker is prosperous, the clerk a "bum" and the captain's family "poor, but honest," the son being a fireman. The one-time clerk holding the receipt demands bush money from the banker, and the latter, to get rid of the man who holds his fate, sets fire to the building where the

Edison Feature Film for Next Week

HER FIRST APPEARANCE

Adapted by Richard Harding Davis from his famous story of the same title. The infatuation of a society man for an actress, their marriage, her deception, their estrangement, her death and the subsequent reunion of father and child graphically and convincingly presented. Magnificently staged and costumed, and interpreted by a special cast, with Robert Connes in the role of Van Bibber.

No. 6616. Code, Violonstar. App. length, 990 feet. To be released April 15.

OTHER EDISON FILMS

KING COTTON — No. 6614. Code, Violonstar. App. length, 475 feet. To be released April 12.

FOR HFR'S SIS-
TER'S SAKE (Com-
edy) — No. 6615. Code,

Violonmaker. App. length, 520 feet. To be released April 12.

A CASE OF
IDENTITY (Detective

Story) — No. 6618. Code, Violontoon. App. length, 1000 feet. To be released April 19.

THE CIGARETTE
MAKER OF SEVILLE
With Mile. Pilar
Morgan as "Carmen."

Order Display Posters of these Films from your Exchange, or the A.B.C. Company, Cleveland, Ohio.

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NEW YORK—L. Waters, 41 East 21st Street.
PHILADELPHIA—Chas. A. Calhoun, 4th and Green Streets.
SAN FRANCISCO—Geo. Brock, 70 Turk Street.

★ "Cyclone Pete's Matrimony" ★

A roaring Western comedy. Length, 912 feet. Have you booked it for your program this week? (See description on another page.) It is a genuine Western picture and

MELIES' FIRST RELEASE, APRIL 7

Competent critics say that the new Melies pictures are up to the standard. Exchanges are placing liberal orders on the strength of the excellence of the first releases of the new series.

SECOND RELEASE

"Branding the Thief"

Another Western picture of strong situations, will be released April 14th. Bound to be popular with your patrons. Book them.

MELIES MANUFACTURING COMPANY 204 East 38th Street, New York City

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VITAGRAPH

"LIFE PORTRAYALS"

ALWAYS HEADLINERS

Three Big Issues Every Week Don't Miss a Single One of Them

TUESDAY, APRIL 12

The Girl of the Barracks

A LOVE DRAMA OF THE DEEPEST INTEREST—How a Russian general was saved from death and two fond hearts were joined. Approximate length 965 ft.

FRIDAY, APRIL 15

The Call of the Heart

A HEART STORY THAT APPEALS THROUGH A CHILD—How the ill-tempered disposition of an old "grouch" was conquered by a child. Approximate length 959 ft.

SATURDAY, APRIL 16

The Merry Widow Takes Another Partner

A SCREAMING FARCE—Companion to the popular comedy film "COURTING THE MERRY WIDOW." Approximate length 981 ft.

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blackmailer lives. He is rescued by the fireman and in gratitude hands over the receipt to the rightful heirs, who are thus able to cause the banker's arrest.

A Shot in Time (Bison, April 1).—The strength of this film lies in the startlingly realistic manner in which numerous snakes are introduced, quite logically, into the action. An old fellow is supposed to be a snake hunter in the mountains. A party of tourists drive that way, and he takes them out to show them how he captures the reptiles. We are not quite willing to believe that the snakes are actually dangerous, because the women among the tourists fail to exhibit any nervousness, but the snakes are there all right, and they serve. A young man among the tourists falls in love with the snake hunter's daughter, which causes her Mexican lover to plot revenge. The Mexican finds a snake, collects some of the venom in a bottle by holding the snake's head, and, returning to the house, puts the poison in the wine for the tourist lover to drink. However, an Indian has seen the whole thing, and he prevents the drinking of the poisoned wine by driving through the window and shattering the glass. The story ends with the tourist lover claiming the girl for his own—a cheap ending, but conventional melodrama.

LICENSED FILM RELEASES.

April 4 (Biograph) As It Is in Life.	psf ft.
Drama.....	579 "
4 (Pathé) The Good Boss. Drama.....	348 "
4 (Pathé) Agra. Scenic.....	611 "
4 (Lubin) Back to Boarding. Comedy.....	583 "
4 (Lubin) The Right House. But. Comedy.....	1000 "
4 (Selig) The Common Enemy. Drama.....	970 "
5 (Vita.) From Shadow to Sunshine. Drama.....	620 "
5 (Edison) The Heart of a Rose. Drama.....	525 "
5 (Edison) It Pays to Advertise. Comedy.....	403 "
5 (Gaumont) Drama of the Mountain Pass. Drama.....	344 "
5 (Gaumont) Poetry of the Waters. Drama.....	669 "
6 (Pathé) The Vintage. Industrial Film. D'Art.....	642 "
6 (Pathé) The Duchess De Lancastre. Film D'Art.....	358 "
6 (Essanay) Imagination. Comedy.....	358 "
6 (Essanay) Henry's New Hat. Comedy.....	358 "
6 (Urban) The Fly Pest. Educational.....	487 "
6 (Urban) Her Father's Choice. Drama.....	525 "
6 (Kalem) The Uprising of the Utes. Drama.....	525 "
7 (Biograph) A Rich Revenge. Comedy.....	580 "
7 (Selig) Hugo, the Hunchback. Drama.....	1000 "
7 (Melles) Circles. Pete's Marriage. Comedy.....	980 "
8 (Vita.) Elektra. Drama.....	990 "
8 (Edison) Sandy, the Substitute. Drama.....	990 "
8 (Pathé) The Hunchbacked Fiddler. Fairy tale.....	754 "
8 (Pathé) Paul Peters and Her Trained Animals. Vaudeville.....	246 "
8 (Kalem) The Gipsy Girl's Love. Drama.....	246 "
9 (Pathé) A Hasty Operation. Comedy.....	402 "
9 (Pathé) Honest Petty. Drama.....	476 "
9 (Vita.) The Conqueror. Drama.....	983 "
9 (Essanay) The Ranger's Bride. Comedy.....	750 "
9 (Essanay) A Family Quarrel. Comedy.....	275 "
9 (Gaumont) The Kiss Was Mightier Than the Sword. Comedy.....	826 "
9 (Gaumont) Over Hill and Dale. Scenic.....	130 "
10 (Biograph) A Romance of the Western Hills. Drama.....	980 "
11 (Pathé) Her Sister's Sin. Drama.....	735 "
11 (Pathé) One-Legged Acrobat. Acrobatic.....	249 "
11 (Selig) The Clay Baker. Drama.....	1000 "
11 (Lubin) Jones Watch. Comedy.....	279 "
11 (Lubin) Henlock Hoax. The Detective. Comedy.....	232 "
11 (Lubin) The Fisherman's Luck. Comedy.....	580 "
12 (Vita.) The Girl in the Barracks. Drama.....	232 "
12 (Edison) King Cotton. Industrial Comedy.....	586 "
12 (Edison) For Her Sister's Sake. Comedy.....	586 "
12 (Gaumont) (Title not reported.)	586 "
13 (Pathé) The Miniature. Comedy.....	586 "
13 (Pathé) Ice Scooters on Lake Honkonkong. Sport.....	586 "
13 (Essanay) Their Sea Voyage. Comedy.....	325 "
13 (Urban) (Title not reported.)	1000 "
13 (Kalem) The Sheriff's Young Bride. Drama.....	985 "
13 (Kalem) A Running Fire. Comedy.....	200 "
13 (Biograph) The Kid. Comedy.....	991 "
14 (Selig) Dorothy and the Scare-Crow in Oz. Drama.....	1000 "
14 (Lubin) Western Justice. Drama.....	920 "
14 (Melles) Branding the Thief. Drama.....	584 "
15 (Pathé) The Mask Maker. Drama.....	584 "
15 (Pathé) Johnny's Pictures of the Polar Regions. Trick.....	307 "
15 (Edison) Her First Appearance. Drama.....	990 "
15 (Kalem) The Forager. Drama.....	950 "
15 (Vita.) The Call of the Heart. Drama.....	410 "
16 (Pathé) The Villagers. Drama.....	544 "
16 (Pathé) The Bully. Drama.....	544 "
16 (Essanay) (Title not reported.)	581 "
16 (Vita.) The Merry Widow Takes Another Partner. Comedy.....	581 "
16 (Gaumont) (Title not reported.)	581 "

POWERS AND TALKING PICTURES.

The Powers Company have just produced for the American Photophone Company the first of the series of talking moving pictures. The starting is being done by J. A. Golden, who writes and produces all of the Powers picture plays.

The Bianchi camera, it is announced, was used for the photography of these talking moving pictures.

BANQUET FOR SELIG.

Chicago film men are preparing to honor W. N. Selig, president of the Selig Polyscope Company, with a banquet. It appears that something of this kind was intended when Mr. Selig returned from his European trip, but business called him West, and now on his return the project is again taken up.

NEW PATHÉ STUDIO

THE GREAT FRENCH FIRM TO ESTABLISH ONE IN AMERICA.

A Plan Long Rumored Is Now Announced by Authority—American Players of High Class to Be Employed—Pathé Frères Already Have Studios in Nearly All European Countries.

The already large plant of Pathé Frères is constantly being increased. In addition to having twelve studios in France and four factories in and around Paris, it has been found necessary, in order to get the local atmosphere in foreign countries where their great output of films are shown, to build other studios. In consequence there has been a studio erected in Italy, one in Spain, another in Moscow, Russia, and the enterprising firm's now spending \$120,000 in the erection of a foreign studio in Munich. And the end is not yet. In America Pathé puts out more films than any other manufacturer. American or foreign, and to meet the popular clamor for Pathé excellence in American subjects, they have decided to open an American studio. This studio is due to the earnest efforts of Mr. J. A. Berst, vice-president of Pathé Frères and general manager of the company in America. During his recent trip to the home office in Paris he was met by Mr. Charles Pathé, who came on from Munich, where he was superintending the erection of the German studio, and the matter was talked over and definitely decided upon. The new studio, which, it is said, will surpass anything of this kind in America in equipment, is to be erected almost immediately. The plans, which are the result of the combined efforts of French and American architects, are practically completed, so that little remains to be done before actual building operations are started. The studio will be so arranged as to get the maximum amount of light, and the stage settings, mechanical devices, dressing-rooms, etc., will be of the most modern and approved type. Every known convenience which makes for superiority of acting and photography will be installed, and the actors will have every convenience at their disposal.

The new studio will be in charge of Mr. Louis J. Gaensler, who has just arrived from the Paris studio, where he assisted Mr. Zecca, the eminent producer, known all over France as one of the highest authorities on proper singing. Mr. Gaensler's ability, both as a stage director and photographer, has been very broad, and he is thoroughly equipped to take entire charge of this American picture producing plant. Mr. Berst, however, will exercise his right of general supervision, and the excellence of the American productions is thus assured. The details of the building of the studio, its location and the cost will be announced later. It is well to note that the actors and actresses, engaged for the American stock company will number among its members some of the best known and popular actors on the American stage. One-half of the Pathé releases after the studio opens will be American subjects and the other half imported.

EDISON NOTES.

There are forty scenes in King Cotton, the industrial film slated for release April 12. The other subject on the same reel is a comedy. For Her Sister's Sake, in which a precocious youngster almost frustrates the elopement planned by her older sister, will be released April 14. It will be released Her First Appearance, an adaptation of Richard Harding Davis' famous story especially arranged for Edison production by the author.

A Case of Identity, a detective story in which the leading role is enacted by Mr. Herbert Bowstick, whose work in The Livingston Case is favorably remembered, will be released April 19.

Gallagher, a newspaper story by Richard Harding Davis, in which a boy with the true detective instinct runs down an embezzler and murderer, has been dramatized for Edison production by the author and will be released April 26. It will be released Her First Appearance, an adaptation of Richard Harding Davis' famous story especially arranged for Edison production by the author.

Exhibitors and public will be interested in the announcement that the Edison Company, May 3, will release the second in their series of grand opera films, The Cigarette Maker of Seville, in which Mlle. Pilar Morin appears as Carmen. The title of this subject was changed so as not to conflict with the Pathé Frères operatic release of recent date. Mlle. Morin's portrayal of the reckless, pleasure-loving Carmen is said to be easily the best work that she has given to the silent drama so far, which is saying a great deal when we recall the splendid exhibition of mimetic art given by her famous Comédie-Française. The supporting company is said to be excellently balanced and no expense was spared in the costuming and production of the subject.

May 8 another film, the story of which was written by E. W. Townsend, will be released. It is a comedy dealing with the question of female suffrage and is said to be very funny.

CHARLES PATHÉ COMING.

Charles Pathé, of Pathé Frères, is expected to visit this country in June, coming especially to consult with J. A. Berst, vice-president of the company, in charge of the American interests of the firm.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

The Gem, at Northfield, Minn., has been sold by A. K. Wyand to H. C. Shilling, who will change policy of house from Independent to Lillian. Business continues good.

Messrs. Nixon, Zimmerman, and Taylor have



RELEASED MONDAY, APRIL 11

BIG TRIPLE COMEDY BILL

JONES' WATCH

Jones is absent-minded. He forgets that he left his watch at home and "holds up" a man who stumbled against him and whom he now accuses of having stolen it. The victim calls a policeman and gives chase. Jones finds his own watch and cleverly returns the other, turning the tables on his accuser.

Approximate length, 270 feet.

HEMLOCK HOAX, THE DETECTIVE

Hoax is a joke to the villagers, and even the small boys play jokes on him. He runs down a murderer after an exciting chase only to find that the victim is a man of straw. A snappy little farce played with spirit.

Approximate length, 232 feet.

THE FISHERMAN'S LUCK

The fisherman caught what he did not expect—including a fish that landed between the kiss-pouted lips of a pair of lovers. That was the last straw, and the fisherman caught more than he wanted. Fun fast and furious, and a story, too.

Approximate length, 330 feet.

RELEASED THURSDAY, APRIL 14

WESTERN JUSTICE

In point of scenic value this is one of the most beautiful subjects ever released, and it carries, as well, a stirring and well planned story acted with unusual skill and force. One of the best examples of the modern style of production.

Approximate length, 920 feet.

Ask for Free Catalogue of Our 1910 Marvel Projecting Machine

LUBIN MANUFACTURING CO.

926 MARKET ST., PHILADELPHIA, PA.

leased the Academy, at Pottsville, Pa., and will present vaudeville and pictures during Summer months.

Manager Blanchard, of Sunbury, Pa., entertained record-breaking audiences during entire week March 28-29. It is claimed that his house is one of the most attractive and best equipped in that city.

The Star, of Cumberland, Md., has grown to be one of the most popular houses in this city. Besides up-to-date motion pictures, the illustrations are very popular with the crowds which visit daily. Dreamland also has been doing the usual good business, and the house is being packed every night.

R. H. Green, of Philadelphia, Pa., who formerly managed the Auditorium, at Riverside, N. J., was one of the bright features in songs at the Majestic, at Burlington, N. J., March 28-29.

Manager L. I. Priessman, of the Comet, at Red Oak, Iowa, reports good paying business during entire week of March 21-28.

At the Lyric Theatre, Elgin, Ill., Hood and Browning's production of Life of the Night Riders was on view March 28, 29, and pleased.

At Hannibal, Mo., both the New Star and Goodwin entertained good houses during week of March 21-26, each getting its share of the business.

At Willimantic, Conn., the Bijou featured Biograph films March 28-29, and Iris Noad's singing was an added attraction. The Scenic continued to draw good houses all week in spite of counter attractions.

Manager Pierce, of the Saling, Kan., Opera House, will keep "open house" this Summer, presenting vaudeville and motion pictures.

At El Dorado, Ark., H. G. Craft is retrofitting Dreamland, and will open soon as a straight motion picture house. It is not known as yet which film service will be used.

Dreamland, one of the Shreck and McFadden theatres, and the largest and best equipped house in Reno, Nev., was damaged by fire on the afternoon of March 24. The fire originated in a small closet under the stage, was extinguished after doing damage to the extent of \$200. Luckily no performance was in progress at the time.

The Orpheum, the new house at Louisville, Ky., featured The Wizard of Oz during week of March 27-28, and had big business.

A new house, called the Casino, opened last week at Salt Lake City, Utah. The Midgley and Bodell Company are the proprietors, and they have done a fine business every night. House seats 600, uses Licensed films, and presents the finest appearance of any in this city.

W. H. Cline is constructing a new house in Pasadena, Cal., which will accommodate at least 1,200, and it will be equipped as to stage large attractions. A new house on Broadway, Los Angeles, is being designed for similar purposes; this will give Mr. Cline two houses of first magnitude here.

At Watertown, N. Y., the Wonderland has been renovated, and is using Licensed films from the Actograph Company, of Albany, N. Y., and song slides from Song Slide Service of Chicago, Ill. Business here shows considerable increase, partly due to the closing of the Bijou and Star.

At the Bijou, Willimantic, Conn., Ella Johnson has returned to her post at the ticket office, and P. Moran is now on the door. Licensed films continue to please and business keeps good.

Manager Dorman at the Scene, who weighs 255 pounds has a smile in proportion as he sees his

house crowded to the doors each night. La Belle Lenoria is forced to respond to numerous encores at each performance, and encourages the audience to join her in the chorus.

SAYD TO THE MIRROR.

D. M. Jones: "In its editorial column last week *The Mirror* made passing reference to the fact that Caruso has started a search for a youth who might become the world's greatest singer. With the modesty inherent in press agents, I would like to record the fact that while handling the press campaign for Bonel, I started that story and attributed it upon Caruso's rival. Caruso does not figure in the search at all, unless he is going to chase around after Bonel, and steal the young man away by wife and flattery. Bonel is the original seek after the great unknown!"

WITH MOTION PICTURES.

Winton and Lawrence are appearing with success on the Vaudeville and Motion Picture Company's circuit and will play the Circle Theatre next week.

CIRCUSES, PARKS AND AIRDOMES.
Manager Lew Ross, of the Dakota Theatre, at Biloxi, Miss., will open the Airdome in that city about May 1. Vaudeville and pictures will constitute the attractions, so far as may be known.

Carl Miles (Chapman Maitby) has rejoined the Ringling Circus for the season 1910. Myles Hoy Dean and George Griffin have joined 16th Ranch.

The Journeal's Stadium Show opened at El Dorado, Ark., March 29 and stays five days. A. G. Allen's Minstrels, April 2 and Sports Show is billed for April 15.

Manda Bivada, of the Days of '49 Circus, spent a few days last week at her home in Palmyra, N. Y. Miss Edwards was connected with the 101 Ranch last season.

MARRIED.

ALLYN—ANDERSON.—Frank Allyn and Vera Anderson of Macedon, N. Y., on March 29.

GIULIO—CASAREZ—ALDA.—Giulio Gatti-Casares to Frances Alda, in New York, April 3.

LA PEARL—MAGINDLEY.—Henry La Pearl to Frances Magindley, in New York, April 3.

PAUL—PRATT.—Robert N. Paul and Ardiss Pratt at San Antonio, Texas, on March 21.

Died

ADAIR.—Alexander Adair, at Johnstown, Pa., last week.

PIERCE.—George W. Pierce, in New Orleans, La., last week.

SMITH.—Mary D. Smith, in Chicago, March 31.

WHITE.—Ruth White, 35 years old, in New York, March 28.

VILLA.—Samuel B. Villa, in New York, April 3, aged 68 years.

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

THREE NOTED STARS APPEAR IN OFFERINGS NOT SEEN BEFORE.

George Primrose, Fannie Ward and Joe Welch in Different Theatres—B. A. Rolfe's Latest is a Pleasing Musical Combination.

An Unlucky Star.

Fannie Ward made her second vaudeville production of the season in the metropolis last week, when she presented a picture entitled *An Unlucky Star*, at the Fifth Avenue Theatre. The vehicle, by Boi Cooper, Megrue and Co., taken as a whole, is a creditable offering, containing surprise at the close which serves to save it from a possible failure. The scene is in the drawing room of a dramatic star, her companion being discovered at the rise answering a telephone message from the lover of the stage celebrity. The star enters during the conversation and herself informs the man "at the other end" that she cannot possibly see him that night. She retires with her woman friend to an adjoining room, when her husband lets himself in with his latchkey. He hides behind the curtained doorway leading to another chamber, and a knock is heard at the center door. The star returns, listens to the knocking, and after a brief parley lets her lover in. They have a scene of some moments duration, when noises are again heard, and the admirer draws a revolver and threatens to shoot whoever may be coming up the stairs. At a crucial moment the husband jumps out from the curtain and gets the drop on the lover. A light is shown to star when the voice is heard "out front," and the author-producer of the sketch rushes down one of the aisles and remonstrates with the players for the manner in which they have been playing the scene. A heated argument between all concerned ensues, and as the trio on the stage are about to go over it again the author throws up his hands and orders the scene shifters to "strike" the set, the unlucky star being left on the stage seated in a posture of anger and chagrin while the curtain descends. It is this surprise that makes the play worth while, all that preceded it being of a very ordinary sort bordering upon cheap melodrama. As the star, Miss Ward played with spirit, and her final scenes with the author and her leading man were excellently handled. J. W. Dean played the part of the lover in a capable manner and his bits of passionate love-making would enthrall the most astute player of Oscar or any of his agents. William H. Boyd did some very good work as the author, working at a disadvantage in the body of the house, always hard to accomplish no matter what the vehicle. Margaret Fuller was the companion and Ned Finley the husband. The act ran seventeen minutes on Tuesday night.

Joe Welch and Company.

Like many other Hebrew comedians, who, believing in their ability to ascend the dramatic ladder, Joe Welch has failed to make the ambition to become a sure enough dried-in-the-wool actor. He has also fallen into the mesh which so many other Hebrew impersonators have slipped into, and has become imbued with the idea that he makes an excellent Italian. Joe Welch is undeniably one of the best Hebrew monologists who has ever stepped before the footlights, and he has caused as much laughter from one end of the country to the other as has any other man in his particular line of entertainment. As an Italian he is a bad mixture of Hebrew, American and "Wop." His dialect runs the gamut of almost every sort of lingo, and he is neither one or the other. As to the offering or vehicle, it is entitled *At Ellis Island*, written by John Reinhart, and has a good beginning and a fair basic theme. But why string it out interminably? Mr. Welch impersonates or tries to impersonate an Italian, who has been in America for two years, and who has gone over to Ellis Island to meet his wife and child, who have just arrived from Italy. The scene is in the discharging division at the immigration station. He has a long drawn-out scene with the clerk of the office, and it is not until toward the close of the act that he meets his wife and baby. They appear after a string of immigrants have been herded into a cage, and then passed on to the boat, which is to take them cityward. He is then informed that he cannot take his wife with him, as she is not on the books under his name. In a melodramatic manner she is dragged from him and for a few moments he has a "heart-reading" colloquy in which he is allowed to speak "Italian" to himself for some minutes. Then the clerk suddenly appears from some nook (no excuse being given) and rushes the trio together, while the curtain man is permitted to work overtime and the audience to wipe away the tears and prepare for the next offering. Gertrude Wolfe was the wife, and by the way her name (of course) had to be Rosa. George Leonard was the clerk, he doing the best bit of acting in the sketch. Addie Frank was the child and Ed. Burdy was an immigrant inspector. With a man like George Beban in such a part and with a player that has some real merits, the scenery might be used to good advantage. Time of running on Wednesday afternoon, a suggestive number for the offering.

Royal Hindoo Nautch Troupe.

In his search for box office sensations William Morris has apparently gone to Coney Island or the circus side show for his latest. The Royal Hindoo Nautch Troupe, who were given a metropolitan showing at the American Music Hall last week, are a company of dancers of the cheap, "Oriental" type, common to every "boardwalk" show from Coney Island to the Coast. There is a stage setting not commonly used in such offerings, and a few more swarthy complexioned entertainers than usual, making it look like a genuine Indian troupe. The clerk and dancer appear some amount (no excuse being given) and rushes the trio together, while the curtain man is permitted to work overtime and the audience to wipe away the tears and prepare for the next offering. Gertrude Wolfe was the wife, and by the way her name (of course) had to be Rosa. George Leonard was the clerk, he doing the best bit of acting in the sketch. Addie Frank was the child and Ed. Burdy was an immigrant inspector. With a man like George Beban in such a part and with a player that has some real merits, the scenery might be used to good advantage. Time of running on Wednesday afternoon and long before it was concluded a large portion of the audience were seen to leave the theatre.

GANE'S ENTERPRISES EXPAND.

The Vaudeville and Motion Picture Company of America, of which William J. Gane is the general manager and Mr. Wachter the booking manager, is rapidly expanding, and if it continues along the lines it has been developing in the past few weeks it will soon become a very important factor in the vaudeville world of the East. The concern now has three representative theatres in New York—the Circle, Manhattan and Tremont. It has three in Philadelphia—the Victoria, Palace and Auditorium; as well as the New Palace in Reading, Pa., and Lubin's in Richmond, Va. Besides these houses, which the company controls directly, it is booking for several other theatres. The ground is to be broken within a few weeks for a handsome new vaudeville theatre in the Bronx, to be located at 148th Street and Broadway, with a seating capacity of 2,500. The orchestras in the two Philadelphia houses will be restored this week, they having been taken out temporarily some time ago.

Dan Burke and Girls.

At the Fifth Avenue Theatre last week Dan Burke, assisted by Mollie Moller and his "Wonder Girls," presented a new dancing act, which was entitled *At Lake Winnipesaukee*. The names of several composers, producers and costumers attached to the programme tend to give the impression of a mammoth affair, all of which is quite misleading. It is a single act, consisting of six girls, but one novelty, this being a "bell ringing" "stunt," when the girls lie on their backs heads down stage, and ring a series of bells with their feet, giving a gaudy showing of green encased limbs. A scenic setting is used showing a mountain lake scene, with a picture of forest and water in the background, while at the rise of the curtain a series of mechanical toys are drawn across the scene representing a deer and hunting parties in canoes following their prey. The six girls,

wearing dark green dresses of knee length, then appeared with Mr. Burke and Miss Moller, the latter in a costume of black. They went through a sort of ball swinging game, using tennis balls attached to sticks, following this with a gymnastic rowing "stunt" in which they sat on a rug supposed to represent a boat. Mr. Burke then had a single number in which a clock was featured. The why of a "grandfather's clock" in a wild forest is unexplainable. And why he did not take advantage of the "prop" and give a dance that had something to do with the latter is also a query. The girls returned after this number, appearing in white gowns, trimmed with black, doing an ordinary singing and dancing specialty. Mr. Burke made a change to a costume of the nineteenth century period, a study familiar to him while Miss Moller donned a soubrette dress of black and gold. A Maypole offset was brought in at the finish, the pole consisting of a sort of bird house, another incongruity. The act ran twenty-one minutes on Tuesday night, and, barring the bell number, did not score any remarkable hit.

The Rollionians.

B. A. Rolfe has given vaudeville several entertaining productions, but his latest, which he has taken off himself, is the one in which he appears, is the best he has yet turned out. The Rollionians is novel if nothing else, while it is decidedly refined and of a truly high class order. The special setting shows a Colonial mansion with a garden party in progress, tables, lighted lanterns, potted and growing plants, trees and foliage, tending to make an exceedingly pretty scene. There are nine persons in the company, including the orchestra leader, who also sings from the pit. Mr. Rolfe plays upon a cornet; the others including: Nellie Morse, cellist; Marjorie Riley, soprano; Viola McGilberry, violinist; Virgil Holmes, basso; Carl Lewis, baritone; Paul M. Brown, monster tuba player; Jay F. Simms and Jack Henry, trombones; and Frank Stefano, harpist. The men appear in conventional attire, walking coats, grey trousers, gloves and silk hats while the women wear appropriate gowns of a similar hue. "Lady Love" was used upon the opening, and following this number the set ran smoothly and without a hitch, with solos, both vocal and instrumental, and ensemble numbers. Mr. Rolfe rendered an exceptionally pleasing cornet solo, which was warmly applauded. Miss Riley sang to the accompaniment of the others, in a pleasing voice, as did Mr. Holmes, both also singing a duet. While the various numbers were being rendered, those not engaged busied themselves in a natural manner as at a real garden party. Tea was served at the tables and conversation and walks were indulged in in a most engaging way. Following the closing ensemble selection the company returned and rendered a encore in one, which served to bring them back for several bows. Mr. Rolfe is to be sincerely congratulated. The Rollionians is a consistent act, and it is so admirably staged, and so entirely harmonious from a musical viewpoint, that it will undoubtedly become one of vaudeville's most sought for acts.

George Primrose and Company.

It is really pathetic that such a distinguished artist as George Primrose should be saddled with such an offering as he is now presenting. There are twenty men in his minstrel act, including an orchestra, and the ensemble is arranged along the lines laid down for all such companies since the first days of this form of amusement. In fact, it is as like minstrel troupes of the past that the stories and jokes told by the end men and the interlocutor vividly recall the earliest days of such entertainments, and even Joe Miller might have been classed as an up-to-date humorist had he been called upon to act with this aggregation. The usual list of songs were rendered, only one seeming to win any real applause, this being "I Want Some One to Play With," rendered by a youthful tenor. Mr. Primrose did not appear until toward the latter half of the act, and then he merely sang one song, "Waita Me, Bill," during a waltz dance in time with the number. He did not again appear up to the last curtain, being on only about three or four minutes. A burlesque minstrel band was the final feature, in which a man was brought on in the guise of a huge negro, as the musical director. The act ran twenty-three minutes on Wednesday afternoon, a suggestive number for the offering.

AMERICAN MUSIC HALL.

It was a long drawnout and somewhat monotonous bill which the American Music Hall had last week, twelve acts, an intermission and the pictures, and on Wednesday afternoon the last act had not rung down until five twenty-five. Tambo and Tambo opened with their tambourine juggling act, with Musical Thor in second place, doing his banjo and xylophone playing. Then came Kelly and Ashby with their acrobatic tumbling on the spring pad, all of which did not start a laugh until toward the very close of the act. Cain and Odion had so altered their skit that it lost much of its effectiveness, and they were not recalled for another act. They scored a couple of bows. At the Plaza recently they scored a remarkable and undeniably hit. Mr. Cain makes the mistake at present of opening the act with the solo by Miss Odom, and in following it by the sympathetic appeal in his monologue. This never wins anything for any artist, but he is clever enough to score on his merits as an entertainer without referring to his physical shortcomings. Adelaide Kelm and company again scored a very big hit in Miss Bright, Decorator, and a bell out of the slot into which it had been allowed to fall from the very start. The Empire City Quartette were as big favorites as ever, and a new song, "I Can't Miss That Ball Game," served to bring them back for three repetitions of the chorus and several bows, while the motion picture of a ball game used during the number greatly aided in the effectiveness of the song. George Primrose and his company did not help the bill any. (See New Acts.) Intermission proved so welcome that over half the audience made a rush for the doors, and most of the people stayed out during the time they continued to flock back until the Four Nations, who were preceded by the Doris Opera Trio. These people recently played United Times with another singer, and their last selection from Faust served as an admirable number for them. Joe Welch had a twenty-four minute act which seemed like an hour. (New Acts.) Then Sophie Tucker shouted five songs, the only new one for her being "Casey Jones," which she handled exceedingly well. The Royal Hindoo Nautch Troupe closed. (New Acts.)

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

COLONIAL.

Tending to disprove the fact that a bill has to have some large feature to make it more entertaining than otherwise, the programme at the Colonial last week was one of the most evenly balanced and entirely pleasing of any seen hereabouts of late, and it had no huge "sensation" to "draw them in." B. A. Rolfe's Rollionians (*New Acts*) and Joseph Hart's Bathing Girls were the two largest offerings. The latter won as much favor as it has heretofore, Glenwood White and Pearl Hunt being featured. The studio scene is preferable to the kitchen and the type of character in this portion of the act is far more pleasing. Tom Nawm and company in Anna Marable's new comedy *Playboy*. When Pat Way King, caused even more laughter when it was seen the week previous at the Alhambra. It is surely a "corking" comedy sketch, and the lines are exceptionally bright throughout, while the acting of the entire company is most capable. The Temple Quartette should have scored heavier than they did, on Thursday afternoon, but as it was they were greatly enjoyed. They sang "When the Moon Beams on the Heather," "Angel Eyes," "My Dreams," "May, Don't Be Angry" (?), "Annie Laurie," and "Where Do We Go from Here, Bill?" At times the tenor sang a solo, of which, which jarred somewhat, although his solo work was admirable. They would appear to better advantage in the afternoon if they wore free coats or sack suits instead of the evening clothes. The Two Pucks had a rather hard position following the intermission and as a consequence their first number in this did not "get over" as strongly as it might have otherwise. Perhaps, however, this was because audiences are becoming tired of so much Scotch character work, a fact not to be wondered at, all things considered. The other songs and the character impersonations of Miss Puck were hugely enjoyed, particularly her telephone specialty, and the finale with the "Merry Widow" waltz travesty. Harry Breen had the second position. His first non-sensical song number proved a bit too long and it came very near the borderland of boredom, running seven minutes and a half, as a consequence it received a very weak "hand." His topical song, utilizing the business of picking out persons in the audience, "got over," as this sort of song always does, and he handled it admirably. Howard and North were as big favorites as always, and Back in Wellington repeated his former hits. Other acts included Abdul Kader and his wife, who had the opening position, and the Namba Troupe of acrobats, who closed the programme.

PLAZA MUSIC HALL.

Willie Holt Wakefield had the headlining position next to the closing of the bill here and repeated her former big hits as a singing-monologuist pianist. She was forced to repeat almost her entire repertoire and the applause was almost deafening when she finished her last number. Rinaldo came in for second place, as far as applause was concerned, his "Rinaldo Rag," winning the most favor. Emmett De Vos and company were well in his act. The Safety Net, Billings, the company including Horning Shona, Walter Whal and Will Gaynor. It is almost needless to say that the offering was very well liked. Genaro and Bailey entertained with their dancing specialties. Hope Booth and company were on fourth, with *The Little Blonds* lady, again scoring a decided hit. Billy Inman and company presented the skit, *Recognition*, which was well received. Others included Besant and Miller, the Orlicks in Russian dances, and Collins and Hart in their burlesque acrobatic act.

NEW INDIAN SHOW.

A somewhat different proposition from the old style carnival company is Major Gordon's Conclave of Indian Chiefs and Historical Extravaganza, which is now ready for the road, with George H. Hamilton as director general. Associated with Mr. Hamilton are Lieutenant Jim P. Anderson, Jake Schwartz, Joseph Thomas, and Clark B. Feigar. In addition to Indians, it is the intention of Mr. Hamilton and his associates to carry four or five paid shows, a number of legitimate concessions and several good free acts. The feature of the entertainment known as the Historical Extravaganza, in this will appear some five hundred local people—men, women and children—in connection with the host of real Indians carried by the show. The extravaganza will depict the history of the North American Indian from the time of the landing of Columbus until the signing of the great peace treaty. Headquarters have been established in the Knickerbocker Theatre Building, in New York city, and the show is being assembled on Long Island, where it is booked to open May 9. The roster is as follows: George H. Hamilton, director general; Jake Schwartz, business-manager; Lieutenant Jim P. Anderson, personal representative; Joseph H. Thomas, treasurer; Clark B. Feigar, director of production; George C. Flynn, amusement director; Jack Vincent, master mechanician; Jim Wheeler, master of transportation; Jake Platt, superintendent.

PLEASING ACT AGAIN SCORES.

Last year James Edwards presented an excellent player and an excellent supporting company at the Family Theatre in this city, the former winning general approval and the commendation of the local theatrical press. Since that time the act has laid in storage until last week, when he revived it at the Fulton Theatre, Brooklyn, where it again scored a big hit. The sketch is entitled *A Necktie Party*, and Edward Weissel is the author. Mr. Edwards showed the same fine setting with the ranch scene in Texas, and the quartette of singers used in the offering were again a pleasing feature. As the skirt, Edwards repeated his former excellent performances in the part of Dan Marshall, the calliope "king." Mary Downes again made the most of the role of Tillie Marshall, able holding the only woman with the other players, he being the character with greatest effect, but he should learn to handle his monologue to better advantage. Owen Hooper scored as Jake, the half breed, and his rendering of the song "The Red Bird" was hugely enjoyed, as was the singing of the cowboys, played by Harry Hoffman, William Doyle and William Devons. The horse Mr. Edwards now uses lends added "atmosphere" and helps the act greatly. It is to be hoped that *A Necktie Party* will continue over the Morris time, as it is sure to please any average audience.

FIFTH AVENUE.

There were two new acts on the bill here. An Unlucky Star, in which Fannie Ward appeared, and Dan Burke's latest girl act. (See New Acts.) The Three Ernests had the opening position, and their acrobatic comedy tumbling with the bars and boulders paid well, making one of the big laughing hits of the programme. Their work was fast and sensational and the trick costumes added much to the success of the act. Sydney Doane and company again presented *Christmas on Blackwell's Island* which proved as entertaining as ever. Mr. Doane is now singing "My Old Lady," with fine effect. George Rolland remains as No. 2 Convict, and his broad comedy work is as effective as heretofore. William Bettie continues to play the Trusty, and Frank Willing is No. 6 Convict. Matthews and Ashley repeated former big hits with Held Up, and their song and

MISS LOFTUS IN LONDON.

Cecilia Loftus is now in London, having completed her tour of pleasure through Europe, where she has been recreating for the past few weeks in company with her husband, Dr. S. H. Waterman. Al Monte Carlo they came seat "breaking the bank" and left the famed resort many dollars "to the good." Miss Loftus will begin a sixteen weeks' engagement at the London Coliseum the first week in May, when she will offer a new repertoire of impersonations.

VAUDEVILLE.

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VAUDEVILLE JOTTINGS.

Griff and his son have engaged passage on the S. S. "Lusitania," sailing May 18. They are booked for the Moss and Stoll Tour and immediately upon their arrival will open at Birmingham. Their return to the States will be in October, when a new act is promised for U. S. O. time.

Gus Edwards, who for the past five years has shown his ability while connected with his brother's office, is now in the professional department of Feist's Music Publishing Co.

The Billiard Opera House, Kenosha, Canada which was recently destroyed by fire, caused Eddie Carrise (Mrs. Eddie Leslie) to be a heavy loss. At the time she was filling an engagement at the theatre and her wardrobe, musical instruments, etc., were entirely consumed. Eddie Leslie, the well-known monologist, relates an interesting bit concerning the incident and the methods employed by the town authorities in arousing the citizens and firemen alike in case of fire: "It was after the show and we had just returned to the hotel when we were startled by the sudden appearance of a village who was wildly ringing a bell, and he then its peals breathlessly explained that the Opera House was on fire." He then hastily made his exit to give a general alarm by going rounds of the town in this ancient style. By the time we arrived at the scene everything had gone—up in smoke." Mr. Leslie played Washington, D. C., week of March 21, first of a series of engagements that will take him to California, which he expects to make in time to witness the coming prize fight July 4.

English's, Indianapolis, Ind., will be refurnished this Summer, and new seats put in all over the house. Estimates on the interior are in the hands of Captain William B. English, and it is likely that Miller, the Chicago artist and decorator, will do the work. There is a possibility that additional improvements will be made during the Summer. There has been some talk of remodeling the theatre, aside from the decorations, but nothing has been decided as yet.

Lee M. Boda, manager of the Valentine Circuit, has leased English's for the Summer to James and Murphy, vaudeville managers of Columbus, O. The lease runs for five years. They will present vaudeville of the same character as in the New Broadway Theatre, Columbus, O., which is to be under their management. A few smaller theatres probably will be included in their circuit.

Vesta Victoria sailed on the S. S. "Baltic" last Saturday for New York. She is booked to open on the Orpheum Circuit the second week in April.

Perry G. Williams will sail for England the latter part of April, going, as usual, on business. The Namba Troupe of Japs, who played the Colonial last week, are to open on the Orpheum Circuit in October.

It is stated that Robert Irwin, who left the Fifth Avenue last Fall to become the manager of the Plaza Music Hall for William Morris, and who left that house about three weeks ago, is to one Morris for alleged salary due him. According to the report, Irwin was engaged at a weekly salary of \$75, he being engaged with the Morris concern until next September.

Bert D. Harris and Monti Brooks, who have been with Jessie Lasky's Phonophiles during the last season, were married recently at Worcester, Mass.

Sam Du Vries, who has been in charge of the William Morris, Inc., Chicago offices for the past months, is to return to his former employers the Sullivan-Considine Circuit. It is announced.

The American Music Hall, Newark, N. J., is now in litigation. The house was formerly known as the Erie, and is owned by Dr. Aaron P. Ordway, of Newark, who leased it to the William H. Currie Amusement Co., who in turn sub-leased the house to the Morris people. A few weeks ago Dr. Ordway decided that he wanted the house himself, and he took advantage of a clause in the lease and began an eviction suit. This was held off by the granting of a restraining order to William Morris, Inc., and the case will probably remain in the courts for some time to come, unless it is amicably settled.

Harry Houdini, the "Handcuff King," has gone in for aerial navigation, and recently in Australia he scored something of a record in his flying machine. At Melbourne he is reported as having sailed a distance of 8 miles. He is playing the Harry Rickards tour.

On last Saturday night a party of State legislators attended the performance at the Bronx Theatre, and among one of the best acts was Harry Houdini, the "Handcuff King." Among them were Assemblymen Peter Donovan, John Gebhart, Raphael Gardner, Edward Baird, William Coffey, John Goodwin, Harry Barnes and Senators Stillwell and Schulte. All were the guests of Assemblyman John L. Burgoon.

Mrs. Perkins Fisher has entirely recovered from her recent illness, which caused her to remain seven weeks of United time. Mr. and Mrs. Perkins Fisher will reopen April 4 and April 25 will commence in Winnipeg a twenty weeks' trip over the Sullivan and Considine Circuit to the coast.

While playing at the American Theatre, St. Louis, Eddie Carmontelle was entertained at the American Hotel by a party of old profes-

VAUDEVILLE.

VAUDEVILLE.

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Time must have hung heavily on Adam and Eve's hands with no Nicelots to drop into.

Here is a story that Billie Burke "doped out" and tells. Billie is the vaudeville producer who "puts over" real comedy acts. It's hard to write it as he tells it, but you can see the humor of it: Two comedians playing a picture house follow a sad film. It affects them so that when they walk out on the stage they do their act something like this: "Who was [sob] that lady I saw [sob] you walking with?" [sob] Straight comedian.—"That wasn't [sob] a lady, that was [sob] my wife," and so on throughout their act. The manager came back on the stage also crying. He said: "Say, what the [sob] deuce is the [sob] matter with your act?" The straight man said, "You see that film [sob] was so sad my partner [sob] couldn't get the humor [sob] out of his stuff." The manager said: "My wife is [sob] crying. The audience [sob] are [sob] still crying [sob]. How much money are [sob] you two booked in [sob] here for?" Comedian.—"Sixty [sob] dollars." Manager.—"What! Sixty dollars? Oh, oh, oh!" And he faints.

The storekeepers along Broadway are wishing the baseball season would hurry up and get here so the actors will have some place to go in the afternoons and give people who might have some money to spend a chance to walk along the Great White Way.

It is now the fad for acts to ride up to the Putnam Building in their autos (those who are lucky enough to own one) when they desire to see any one in that edifice. One day last week Jack Wilson looked at the bunch of cars, which included several new ones, and said, "Well, after looking over some of these that are here now I think I'll leave mine around the corner. This company is too fast for it here."

If the idea that Edwards Davis has of billing himself Edwards Davis, M.A. (meaning Master of Arts) should spread we shall probably see the following acts billed this way: Joe Welch, G.H.C. (meaning Great Hebrew Comedian); Julian Eltinge, P.F.I. (Peerless Female Impersonator); Lew Dockstader, M.K. (Minstrel King); Sister acts may even get the habit and bill themselves Giddy and Giddy, C.B. (meaning Charming Blondes). We hope it stops there it started.

They ought to call Joe Wood "the Golf Ball Agent." It seems the harder they try to knock him down the higher he bounces up.

We have had The Girl from Maxim's and The Girl from Rector's, and now we are going to get The Lady from Jack's. Can we expect The Dame from Child's or The Skirt from Codington's? If The Girl with the Whooping Cough is a hit we are liable to get The Lady with the Measles or The Girl with the Gout, who knows?

Willie Holt Wakefield is giving away an automobile at the Plaza this week. Why not give away something useful, like a case of eggs, or a couple of pounds of beef. They are selling at automobile prices these days.

Fred Ward was at the Marathon Derby last Saturday cheering for Jim Crowley. He said as long as there was none of his kind in the race he picked out the next thing to it, an Irishman.

Why not settle the question of who should rule the vaudeville field by organizing a baseball team to consist of nine male acts from each of the circuits and let them play a series of games? We suggest the following teams: On the U. B. O. team—George Beban, Nat Willis, Loney Haskell, Harry Bulger, Bert Williams, Stuart Barnes, Harry B. Lester, Al Jolson, and Bert Leslie. The William Morris team—Julian Eltinge, James J. Corbett, Billy Dillon, Harry Lauder, George Lashwood, Joe Welch, George Primrose, Harry Cooper, and James J. Jeffries. Philie Nash and Ed Bloom could umpire. Play ball!

Up to date there are about 42,000, more or less, "rag" songs on the market. The music publishers are like a lot of sheep, one starts something and they all follow. It would be nice if one of them started paying to song writers what was really coming to them; but no, it never can happen.

Dave Kraus, of Sullivan and Kraus, put on a benefit for St. Joseph's Roman Catholic Church at West New York a week ago Monday night. The affair was a huge success, about twenty acts volunteering their services. Dave is a headliner on the Good Fellowship circuit.

We can now expect to be flooded with moving pictures of Roosevelt's trip through Africa. In our mind's eye now we can see "The Roosevelt Party Shooting Elephants," "Mr. Roosevelt Shaving Himself," "Kermid Roosevelt Spearing Killie Lou Birds," and other such film titles thrown on the M. P. sheets.

As the Winter's days are being left farther and farther behind, that "two weeks' notice" thing is coming nearer and nearer.

Martha Whelan, of the Four Happy Whelans, is seriously ill at her home in Bridgeport, Conn. Her many friends are hoping for her quick recovery. Meanwhile Joe and Minnie Whelan are working as a team doing a piano act.

If some of the agents who book acts for one day in each place were to book an act for a whole year that way they'd have to send a truck around for the contracts.

Charles H. France, "The Boy from Home," opens on the United time week after next with his new single act.

Not that we have any personal interest in the gentleman, although we admit he helped to fill up a little space now and

then, we just ask in a casual manner, "Where, oh, where is Dr. Cooked—beg pardon, Dr. Cook?" Send your answers to the "Discovery Editor."

Eddie Keller has a new automobile. That speaks well of the people in Yonkers. They must like the shows Eddie serves up at the Wharburton Theatre.

Some years from now, when William Morris has that full season's work he advertised two years ago. Now when they get William Randolph Hearst they'll have all the great Americans left.

THOMAS J. GRAY.

BARNUM AND BAILEY'S CIRCUS

The "Greatest Show on Earth" Plays the Second Week of its Engagement at the Garden.

Barnum and Bailey's Circus is now in the second week of its engagement at the Madison Square Garden, where, as years gone by, it is playing to thousands of delighted sightseers. Of every age and from every clime and land. This is the first engagement of the Barnum and Bailey show in several seasons, but, nevertheless, it seemed perfectly natural to see the billing and announcements of the famed organization, which in years past has entertained so many thousands in the big amusement arena.

The circus of to-day in the main does not differ materially from the circus of a generation ago, although it is more mammoth and costly. The "three ring" show has long been familiar to the metropolis and the sight of several big acts going on at the same time, and which was first instituted by this same circus management, has come to be an expected part of the big entertainment. There are about a dozen acrobatic acts of various sorts that have never before

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VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with connections are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams and Aiden—Orph., Memphis, Tenn., Orph., New Orleans, La., 11-16. Alpha Troupe—Keith's, Phila., Pa. American Newboys Quartette—Orph., Champlain, Ill., Maj., E. St. Louis, Mo., 11-16. Adale's Animals—Shea's, Toronto, Can. Barnes and Crawford—Orph., Frisco, Cal. Barry, Edwin, and William Richards—Proctor's, Albany, N. Y., Bennett's, Hamilton, Can., 11-16. Barry and Wolford—Alhambra, N. Y. C. Bell, Walter H.—Empire, Hoboken, N. J. BERGERE, VALERIE—Keith's, Phila., Pa., Grand, Pittsburgh, 11-16. BIDDLEY, FLORENCE—Keith's, Dayton, Ohio. Bacci, Maj.—Maj., Chgo., Ill. Baci, Adele—Alhambra, N. Y. C. Batten and Tilson—Maj., Butte, Mont., 11-16. Bowers, Walter and Crooker—Proctor's, Newark, N. J., Maryland, Balt., Md., 11-16. Bowles, Donald—Orph., Omaha, Neb. Bowman Bros.—Bennett's, Hamilton, Can. Bowback Quartette—Columbia, St. Louis, Mo. Bratta, Seima—Proctor's, Albany, N. Y. Brown, Herbert, and Helen Downing—Shea's, Toronto, Can., Shea's, Buffalo, N. Y., 11-16. Buckley, Louise—Grand, Springfield, O. Bush and Peyster—Orph., Kalamazoo, Orph., Grand Rapids, Mich., 11-16. Cahn, Charles—Keith's, Phila., Pa. Carlson—Orph., Des Moines, Ia., Orph., St. Paul, Minn., 11-16. Clifford and Burke—Colonial, Norfolk, Va. Collins and Brown—Los Angeles, Los Angeles, Calif., 11-16. Cox, El—Keith's, Columbus, O. CHESSY, WILL M., AND BLANCHE DAYNE—Orph., Portland, Ore. Cross and Josephine—Lyric, Mobile, Ala., Lyric, Dayton, O., 11-16. Cunningham and Marion—Keith's, Providence, R. I., 11-16. Darwell Sisters—Columbia, St. Louis, Mo., Grand, Indianapolis, Ind., 11-16. Dale and Boyle—Chase's, Washington, D. C., Keith's, Phila., Pa., 11-16. Davies, Edward—Alhambra, N. Y. C. Davis, Millie—Keith's, Boston, Mass., K. and P. Ave., N. Y. C., 11-16. Devore, Hubert—Orph., Savannah, Ga., Maj., Columbia, 11-16. Doberty Sisters—Maj., Chgo., Ill. Dorothy—Orph., Minneapolis, Minn., Orph., St. Paul, 11-16. Dunn, Arthur, and Marie Glazier—Orph., Oakland, Calif. Duray, Fred—Keith's, Columbus, O., Maryland, Balt., Md., 11-16. Edwards, Gus—Country Kids—Orph., Denver, Colo. Elsley, Ottie and Elsley—Maj., Temple, Tex., Vendome, Waco, Tex. Elsworth, The—Maj., Houston, Tex. Esposito, Three—Grand, Syracuse, N. Y. Faye, Eddie—Orph., Oakland, Calif. Fenell and Vallone—Poll's, Bridgeport, Conn., Poll's, Hartford, 11-16. FIELDS, W. C.—Keith's, Boston, Mass., 5th Ave., N. Y. C., 11-16. Ford and Russell—Opera House, Newport, R. I., 4-6, New Bedford, New Bedford, Mass., 11-16. Fossers, The—Temple, Rochester, N. Y. FISHER, MR. AND MRS. PERKINS—Audit., Lynn Mass., Hathaway's, New Bedford, Mass., 11-16. Fitzpatrick, Musical—Poll's, Hartford, Conn., Bitter's, O. B., Phoenixia, N. Y., 11-16. Gardner and Vincent—Orph., Terre Haute, Ind., Lafayette, Ind., 11-16. Garson, Marion—Orph., Wilkes-Barre, Pa., Trent, Trenton, N. J., 11-16. Geller and Walter—Colonial, Norfolk, Va. Gennaro's Band—Maj., Galveston. Gordon, J. R., and A. J. Pickens—Maj., Milwaukee, Wis., Saratoga Hotel, Chgo., Ill., 11-16. Goldmans, Musical—Maj., Battle Creek, Mich. Granberry, Helen—Orph., Portland, Ore. Grinnell, Bernard, and Wm. F. Rogers—Maj., Johnstown, Pa., Proctor's, Albany, N. Y., Maj., 11-16. Gratrix, Helene—Bennett's, Albany, N. Y. Hall, E. Clayton—Orph., Spokane, Wash. Hamilton, Estelle B.—Orph., Champaign, Ill., Maj., E. St. Louis, Mo., 11-16. Harvey, Eddie, and Boys—Mission, Salt Lake City, U. Hawthorne, Hilda—Poll's, New Haven, Conn. Hayward and Howard—Hathaway's, Lowell, Mass., Keith's, Providence, R. I., 11-16. Hogan and Rutter—Keith's, Phila., Pa., Chase's, Washington, D. C., 11-16. Holt, Lillian—Poll's, Hartford, Conn., Poll's, Bristol, 11-16. Hill, Edmund—Alcazar, Columbus, Ga. Hoffman, Gertrude—Keith's, Phila., Pa. Hoddsworths—The—Bliss, Duluth, Minn., Unique, Minneapolis, 11-16. Holt, Edwin—Orph., Frisco, Cal., 11-16. Howard and Howard Trio—Orph., Louisville, Ky., Orph., Memphis, Tenn., 11-16. INGRAM, BEATRICE—Grand, Pittsburgh, Pa. Jackson, Harry and Kate—Poll's, Springfield, Mass., Poll's, Hartford, Conn., 11-16. Johnston, Musical—Poll's, Wilkes-Barre, Pa., Proctor's, Newark, N. J., 11-16. Keena, Chas.—Orph., Ogden, Utah, Orph., Denver, Colo., 11-16. King, Violet—Orph., Oakland, Calif. and Clifton—Maj., Butte, Mont. KNIGHT, HARIAN B.—Maj., Chgo., Ill., Columbia, St. Louis, Mo., 11-16. Knights Bros. and Sawtelle—Lyric, Mobile, Ala., New Grand, Evansville, Ind., 11-16. Kramer Bros. and Ross—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 11-16. Lane and O'Donnell—Temple, Rochester, N. Y., Bliss, Woonsocket, R. I., 11-16. LANKY'S PIANOPHRIENDS—Hathaway's, Lowell, Mass. Lanky's At the Country Club—Alhambra, N. Y. C. Lanky's Twentieth Century—Keith's, Columbus, O. Leaven, Cross—Orph., Salt Lake City, Utah. Leonardi, Eddie—Orph., Spokane, Wash. LENTER, GREAT—5th Ave., N. Y. C., Bronx, N. Y. C., 11-16. Loraine, Oscar—Keith's 5th Ave., N. Y. C. Lewis, Jimmie—Orph., Des Moines, Ia., Orph., Minneapolis, Minn., 11-16. Mack, Wilbur, and Nella Walker—Chase's, Washington, D. C., Keith's, Phila., Pa., 11-16. Martinette and Sylvester—Orph., Memphis, Tenn. McConnell and Simpson—Orph., Memphis, Tenn.

McConnell Sisters—Orph., Memphis, Tenn., 11-16. Merritt, Hal—Orph., Des Moines, Ia. Milligan, Swat—Orph., Spokane, Wash., Orph., Seattle, 11-16. Millman Trio—Orph., Frisco, Cal., 11-16. Newell and Niblo—Grand, Victoria, B. C., Grand, Tacoma, Wash., 11-16. Nooses, Six—Keith's, Boston, Mass. Palmer and Lewis—Bradford, Bradford, Pa., Orph., Jamestown, N. Y., 11-16. Pantzer, Willy—Maj., Chgo., Ill. Raymond, Ruby—Colonial, Lawrence, Mass., K. and P. S. N. Y. C., 11-16. Reading Sisters—Howard, Boston, Mass. Redford and Winchester—Grand, Syracuse, N. Y., 11-16. Rocamora, Suzanne—Poll's, Scranton, Pa. Royal Minstrel Four, The—Audit., Cinti., Grand, Hamilton, O., 11-16. Royal and Stearns—Bijou, Marinette, Wis., Bijou, Racine, 11-16. Russell and Davis—Orpheum, Galveston, Tex. RYAN AND RICHFIELD—Orph., Spokane, Wash. Sanford, Jerry—American, New Orleans, La., Colonial, Indianapolis, Ind., 11-16. Steger, Julius—Orph., Denver, Colo. Stuart, Keith's, Phila., Pa. Spring Great—Orph., Seattle, Wash., March 28-May 1. TAYLOR, EVA—Orph., New Orleans, La. Top of the World Dancers—Alhambra, N. Y. C. VAN, CHARLES AND FANNIE—Orph., Atlanta, Ga., Keith's, Columbus, O., 11-16. Voelker, Mrs. Frederick—Grand, Indianapolis, Ind., Columbia, Cinti., O., 11-16. Walsh and Lynch—Orph., Frisco, Cal., 11-16. Webster Bros.—Alhambra, N. Y. C. Wisconsin Tumblers—Orph., Buffalo, N. Y., Shea's, Toronto, Ont., 11-16. Wentworth, Vesta and Teddy—Columbia, St. Louis, Mo., 11-16. White and Simmons—Orph., Des Moines, Ia. Whitman, Frank—Star, Seattle, Wash., Grand, Tacoma, Wash., 11-16. Wilder, Marshall P.—Maryland, Balt., Md. Willard and Bond—Alba, Erie, Pa. Winchester, Ed.—Grand, Portland, Ore. WORLD, JOHN W., AND MINDELL, KINGSTON—Bronx, N. Y. C., Poll's, Scranton, Pa., 11-16. Wormwood's Animals—Bijou, Decatur, Ill. WRIGHT, HORACE, AND RENE DIETERICH—Suburbia, Utica, N. Y. Orph., Harrisburg, Pa., 11-16. Wyrchoff, Fred—Pantages, Portland, Ore. Young, James—Keith's, Cleveland, O., Maj., Johnston, Pa. Young, Ollie, and April—Princess, Wichita, Kans., Folly, Oklahoma City, Okla., 11-16.

BOOKINGS OF CLEVELAND CIRCUIT.

Among the most recent engagements and acts booked by W. S. Cleveland for the Cleveland circuit are the following: Buckley and Anderson, the Nellies, the De Mates, the Freeston, Stanley James and company, Tommy White, Mark Monroe and company, Frank Barrett, Patchin Brothers, Bob Macdonald, Iola Pomery and Sid Franklin, the Yoshimatsu, Harry Botter and company, Carroll Schroeder Quintette, Vermette Vannerion Trio, Worth and Wolfe, the Willing Sisters, Milton and his trained dog, Cadieux on the hoarding wire, Miles and Raymond, Jackson and Wiley, Hill, Cherry and Hill, Jimmy Copper, Colonel Ned Seymour, Hanson and Drew, Springfield and Gerrard, Bliss, the bag puncher; Ina Winstead, Paula Revers, James Goodman, Fred J. Bacon, Kildara Brothers, Jordan and Gervais, Charles McKeever, Miss Admont, Hotel Laughland company, Mignon Opera Trio.

AMELIA BINGHAM RETURNS.

Amelia Bingham arrived on the steamship "Kaiser Auguste Victoria" yesterday, after a stay of nearly ten months abroad. She is to open on the Morris Time shortly, again presenting her scenes from great plays. While on the steamer she gave part of her act for the benefit of the Seamen's Home.

TRULY SHATTUCK RETURNS.

Truly Shattuck returned home on the S. S. "Kaiser Wilhelm II," last Tuesday, March 29, having been abroad for nearly three years. She is to open shortly at Hammerstein's Victoria in the musical act in which she has been appearing in Europe.

MAUD RAYMOND BACK IN VARIETY.

Maud Raymond was scheduled to make her return debut in vaudeville at the Fifth Avenue Theatre yesterday, April 4, doing a new character singing act. ***

BROOKLYN AMUSEMENTS.

Theatregoers were amply repaid by the visit of Margaret Anglin in The Awakening of Helena Ritchie at the Montauk Theatre last week. Miss Anglin did some of the best work of her career in this play; her scene in bidding good bye to the boy is one that will live forever in the memory. Her support was excellent and included Eugene Ormonde, John Findlay, Walter Howe, George Probert, Charles Rowan, Charles Wyngate, Ethel Downie, Sally Williams, and Gertrude Swiggert. Last night at this house Marie Tempest, dainty and charming as ever, appeared in Penelope. Her original cast, including Grahame Browne, are seen in Miss Temple's support. Next week, when there's a Will.

Full houses greeted Thomas A. Wise and Douglas Fairbanks all last week at the Broadway in Gentleman from Mississippi. The Senator Landis of Wisconsin certainly a combination worth while, and Fairbanks' Bud Haines was a refreshing piece of work and the support was good. Their double barrelled speech at the end of the third act scored its customary hit. The biggest spectacular performance of them all, Ben Hur, opened up for a week's stay at the Broadway last night and pleased a crowded house. The chariot race proved just as thrilling as ever and held the audience intense. Next week, is Matrimony a Failure?

Maxine Elliott made her first Brooklyn appearance in The Infernal Sex last week at the Majestic. The play was a very pleasing comedy, dealing with the inferiority of man. Miss Elliott has the only feminine role and handled her lines in clever style. Arthur Byron and O. B. Clarence were prominent in her support. Last night a jammed house greeted Eddie Fay in Mr. Hamlet of Broadway. Fay certainly has a big hold on the affections of Brooklynites, and last night he was funnier than ever. The chorus was unusually large and had a big percentage of beauties. Next week, James K. Hackett in Beaconsfield.

George Allison won new honors last week at

AUTHORS, ATTENTION!**Plays Wanted for Immediate Production**

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Dated, New York, April 2nd, 1910.
MAURICE MEYER,
Counselor at Law.

GRACE LA RUE.**WARNING!**

NOTICE is hereby given that I have the sole and exclusive right to perform and to authorize the performance in the English language of Blumenthal and Kadelburg's **DIE THURSINS FREI**, adapted by Leo Dritschtein, and produced by me under the title of **IS MATRIMONY A FAILURE?** and that I will prosecute all persons who infringe upon my rights by producing any play purporting to be a version of Blumenthal and Kadelburg's comedy, or who represent any of the characters, scenes or incidents of the play without my consent.

DAVID BELASCO.

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Furnished rooms to let, elegantly furnished rooms, hot and cold water. French table, exquisite cuisine; specially recommended to theatrical people. **A. LOQUET**, Prop., 156 W. 44th St. (near leading theater.)

The Crescent in the role of Jess Burkett Ryder. His characterization was one of the best pieces of work in his career. Miss Fleming was pleasing as Shirley Rosemore, and the rest of the company were well cast. Last night, Brewster's Millions was the offering, and again Mr. Allison carried off the honors as Monty Brewster. Next week, Leah Kishna.

Victor Moore and a typical Cohen company played to good business all last week at the Grand Opera House. This week the music lovers come into their own with Aborn Opera company presenting II Trovatore. The cast includes Lois Ewell, Blanche Ray Edwards, Louise Le Baron, Fritzi Von Busing, Eugenie Battanien, Paul Bleyden, Ottley Cranston, H. L. Watrous, Carlo Incisa.

Mr. Payton gave his downtown patrons a splendid treat last week at the Bijou, when he presented The Blue Mouse. Edna May Spooner had the title-role and was excellent in the farcical situations with which the piece abounds. This week Edna May Spooner is appearing in her sister Cecilia's former role in The Girl and the Detective.

The York State Folks pleased the patrons of the Lee Avenue all last week, when that dreamy rural drama was presented by the house stock company. Girls is the offering for this week, and a crowded house was well pleased last night.

At the Gotham Theatre last week The Hairy Fox was the attraction, and Mr. Forbes as Joe Lacy was splendid.

Pierre of the Plains pleased the patrons of the Court last week, when Severin DeDyana was

OPERA HOUSE MANAGERS, READ

What the Troy Standard says of Slatson's U. S. Company:

"After witnessing the stage presentation of Harriet Bussey's great story of slave days at Hand's Sutton's Evening, it is easily understood why Slatson's 'Uncle Tom's Cabin' Company is everywhere hailed as the best ever. Unlike all of his would-be competitors, Manager Washburn spends money with a lavish hand in the way of salaries of actors, specialty artists and musicians and in the creation of scenic, electrical and mechanical effects. As a result his company and production this season is in every way equal to any \$2 attraction now on tour. His production is the most elaborate and costly ever attempted, the several settings representing a vast fortune in themselves. Especially handsome and pleasing were the transformations just before the final curtain. The cast is a most capable one, while the colorfully dressed colored men and women in the cast with other specialty numbers were pictures of the highest order. During the three performances here Hand's proved altogether too small to accommodate the men, women and children who tried to gain admission, and fully 2,000 of them were turned disappointed away."—*The Evening Standard*, Troy N. Y., Monday, March 7.

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BOYD B. TROUSDALE,
Hotel La Salle, Chicago, Ill.

seen in the role of gambler and a border reprobate.

The Columbia had good vaudeville, with a complete change of bill twice a week. Star Bowery Burlesques, Gayety, The Bon Ton Casino, Miss New York, Jr., Empire, Big Review.

AMATEUR NOTES.

The Smith College dramatic division known as the Mummers gave a very good presentation of Mice and Men on March 12. Those taking part were: Misses Wilds, White, Tanner, Sperry, Thomas, Rudolph, Wesson, Roset, Ellmer, Whitney, & Schweinitz. Stimson Ross, Rosenthal, Sessions, Whiting, Wood, Underwood, Searight, Winslow, and Thornton.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at THE MIRROR Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

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Mail will be forwarded regularly to any permanent address filed with our Post-Office Department or members of the Profession. Mail will be forwarded gratis by any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE MIRROR. Patrons will facilitate mail service of THE MIRROR by conforming strictly to the above requirements.

WOMEN.

Also, M. L. Mrs., Rosalind Allin, Elizabeth Atkins, Mrs. Jas. N. Ashley, Mabel Amber, Estelle Anderson, Mrs. J. H. Barrett, Florence L. Bartling, Lotte Braeckel, May Buckley, Olivia Brooks, Iva Brown, Gwen Brooks, Blanche Breman, Adella Barker, Etta Barkin, Ruth Bellows, Corinne Bailey, Bertie Beaumont, R. Byrne, Viola Bancroft, Minnie Brown, Mrs. Wm. F. Brown, Nellie Braggin, Pauline Bowman, Henrietta B. Brown, Conway, Lizzie, Marian Chapman, Mrs. J. P. Clark, Corinne, Nellie, Y. Claire, Mary E. Conard, Ida Conquest, Eileen Cooprich, Ethel Carlton, Laura R. Croft, Josephine Carter, Alice Crozier, May Clemons, Kittle Chestnut, Desmond, Helen, Mrs. Carroll Daly, Clara Dagmar, Dorothy Dane, Amy Du Bois, F. E. Duncan, Iva Donnette, Dorothy Davies, Lillian Edwards, Blanche E. Fayre, Mabel Farnam, Jane Farnham, Gertrude Fayot, Frankie Franklin, Mamie Fleming, S. M. Ford, Givin, Marie, Alice Gray, Estelle Gibson, Mae Gasser, May Gundersen, Marion Goodwin, Jessie Goralski, Gladys Gompert, Margaret Galligan, Florence Goss, Mrs. Adela Charlotte Huntington, Mrs. G. M. Huntley, Josie R. Haywood, Lydia Hause, Mrs. Herbert Haywood, Grace Henderson, Louise Horowitz, Myrtle Howard, Bebe Howard, Bette Hart, Clara Hendrix, Lulu Holmes, Mrs. L. Hook, Aida Hildreth, Lulu Holmes, Mrs. H. Hoskyn, Mrs. G. D. Henderson, Polly Holmes, Maria Howard, Jacob, Jeanie, Bertha, Clara Kroll, Leslie Kress, Helene Krollin, May Kilcote, Louise, S. Mrs. J. F. Logan, Florence Loraine, Ruby Leslie, Mrs. Hans S. Lippe, Lillian Lawson, Marie Le Claire, Marie Leonard, Anna Lloyd, Margaret M. Langdon, Annie Leon, Marquis, Rose, Adelaide Marlowe, Mary Maitland, Mabelle Moyles, Sadie Martindale, Dot Miller, Ethel Millard, Powdy Moran, Violet Meersman, Marcelle Marion, Marie Minturn, Jessie Merrill, Lucy Milliken, Mrs. Harry McFadden, Mrs. Chas. F. McCarthy, Harriet McLean, Frances McGrath, Nicholson, Gertrude, Caroline Newcomb, Prudence, Gene, May A. Owen, Ida O'Day, Paddington, Geo. R. Mrs., Avis Paige, Pauline Paul, Louise Pendleton, Marion Pierce, California Person, Mildred, Mary Quive, Russell, A. C. May, B. Bottie, Katherine Barnes, B. S. Mrs., Eddie Bennington, Jessie Bennington, Helen Russell, Nellie Roland, Melina di B. Reno, Carolyn Ryan, Max Rodan, Starr, Adele, Dorothy Stanton, Ernest Stewart, Marguerite Snow, Marion Stanley, Theresa Shaw, Mrs. Hayden Stevenson, Josephine Stanton, Timmons, Irene, D. Tenant, Josephine Thrill, Clara Throp, Van Remond, Edith, Irene Van, Wilson, Leslie Dell Walters, Keith Wakeman, Jessie Webster, Mrs. Nelson Wheatcroft, Agnes E. Williamson, Florida Wilson, Mrs. Louis Woodcock, Carrie Webber, Clara Williams, Ada Wagner, Helen Whitman, Susanne Willis, Mrs. Chas. Wellesley, Trizle Wallace, Violet Wood, Young, Elsie, Zaleska, Boelia.

MEN.

Andrews, Harry, J. W. Ashley, Harry G. Austin, Geo. Avrill, Bernard, Frank, Crawford Butler, Frank Bowers, H. W. Burnett, Phil Bishop, Homer Brown, Richard Buhler, Wm. H. Brown, Augustus Fullerton, Edw. Beckert, Jas. M. Brophy, H. W. Brown, Geo. F. Bralgard, Percy G. Bollinger, R. Brandt, Geiser Buckley, Harry Ball, Chas. E. Brandt, Goiser Buckley, Harry Ball, Harry Brown, Harlan P. Briggs, Bonita Irving, Beers, Harcourt, Bentz, C. Barrymore, J. H. Blair, Jas. H. Burton, Harry Bellrazier, Chas. E. Burden, Geo. E. Buckley, Harry L. Buchanan, Arthur Bentley.

Campbell, Chas. J., Harvey A. Cassidy, Freeman Cason, Lewis J. Cody, Cranford, Edmund Carroll, Jas. F. Cooper, Herbert J. Carter, Rich. Clark, W. A. Crisp, Albert Cowles, Charles Frank Campbell, Robt. Chandler, Ned Clegg, Hugh Clegg, Edw. A. Cassidy, Howard Collins, Bernard Cavanaugh, Joe Cartwright, Alexander Carr, Theo. H. Coote.

Doucette, Will J., Jack de Castillo, Edgar Dodier, Hal Davis, Ollie Dignus, S. I. De Kraft, Harry Dickenson, Walter Downing, Eugene Delano, Jno. A. Dewey, Sidney Drew, Jno. Dunne, W. C. De Witt, De Forrest, F. Dawley, E. L. Dayton, Robt. Downing.

Eisler, Will C., Edwin Eaton, Jno. Emerson, Billie Hillig, Carl Edwards, Wm. H. Ellington, Frank G. Edwards, Bob Evans, Edward Elmer, Gen. Earle, Jas. A. Edgerton.

Foss, M. I., Willard G. Fisk, Sidney Franklin, Albert Flannery, Wm. Fitzsimmons, C. W. France, Warren Fabian, Fullwood, Allen Fritsch, Jno. H. G. Gilmore, and Le Moyne.

Hines, S. E. H. Hollis, Regan Hughston, Frank C. Harris, Theo Hamilton, Chas. Haines, Arthur Hurley, W. C. Hamilton, L. J. Hall, Philip Heege, G. W. Heldick, N. J. Haines, Walter S. Hatt, Eugene B. Hegger, Geo. H. Hoskyn.

Irvine, Jay, Kerby, Fred, Frank Keenan, Ed. T. Kerr, Claude E. Kimball, Gerald E. Knowls, Jacques Krueger, Bob. K. E. Keane, Lewis, Geo. Chester A. Lee, J. W. Link, Schuyler Ladd, W. L. Leaven, Edison Lain, Chas. A. Leach, Victor Leighton, Wm. Lenox, J. B. Landon, Arthur Leeds, Henry W. Link.

S. T. Leaming, J. B. Lust, Bob Le Roy, Bob Lorraine, Nelson Lindard, Mills, T. R. E. J. Maxwell, Chap. B. Mills, A. E. Morgan, C. W. Nease, Theo. V. Morrison, Geo. A. Moore, J. J. Martineau, Raymond G. Marion, Gerald Marr, Geo. L. Myers, Jas. Manning, J. Morton, E. McLaughlin, Jas. McElroy, Julius McVicker, W. E. McCoy, Geo. D. McIntyre, Jno. Metrical.

Newman, B. S., Boyd Nolan, Jas. E. Nichols, Ooley, Max, Tom Oak, Wm. Owen, Prescott, J. R. Chas. Passi, L. C. Phillips, Chas. A. Pusser, Geo. Probert, Geo. N. Price, Frank Powell, Eugene Piard, N. Perry, W. W. Powers, Jas. A. Preston.

Quimby, Fred, Hobart, Roland, Walter Reynolds, W. F. Rochester, Rodney Ranchos, C. J. Ratcliffe, Jas. Riggs, H. Reichenbach, Oscar, Bagdad, Will Richards, A. F. Ross, Chas. H. Rosskan, Hal Rich, Cera Roberts, Edw. J. Rich, Chas. Richmond.

Standing, Jack, Ernest Shipman, Chas. N. Schaeffer, J. B. Simpson, Edward Saxon, Willard Stevens, A. W. Schneider, Thos. J. Seabrooks, A. R. Smith, Jno. P. Stoen, Alex. Spencer, Jas. J. Shalvan, Joe Smith, Geo. Burk Scott, Elma H. Smith, H. Stevenson, Echlin P. Sac, Herbert Salinger, Geo. W. Scott, Lowell Sherman, G. Sherndorn, Jas. P. Swickard, Wallace Sackett, L. G. Sherley.

Tally, Harry L., Samuel B. Taylor, Frank M. Thomas, Henry Taylor, Geo. S. Trimble, H. S. V. Taylor, Chas. H. Taylor, Chas. Thropp, Stango and Edwards.

Vall, Geo. M., Brooke Van Valer, Joe Vandenberg, L. Von Wiesner.

Wellinger, Chas., Harry R. Williams, A. H. Westfall, Eugene Walter, Vernon P. Wallace, Chas. Wallace, Tom Whiffen, F. Wallace.

Henry Warlimont, Barton Williams, Ralph Walker, O. W. Wilson, Joie Walters, Geo. Wakefield, Jas. T. Webber, H. H. Winston, Waggoner, and Kemper.

Yeast, Tom, Aubrey Yates, Ellen, J.

REGISTERED MATTER.

M. B. Moulton, Laura Bea Bryth, Clara Paquet, F. A. Demarest, Ernest Francois, Geo. E. Hazard, Walter N. Lawrence, Sidney McCarty, Frank Rowan, Franklyn Whitman.

Correspondence

ALABAMA.

MONTGOMERY.—**GRAND** (W. A. Matlock): W. H. Crane in Father and Sons March 22; delighted small house. Primrose's Minstrels 22; small business. The Time, the Place and the Girl 22; co. very well pleased; good house. King Dodo 20; Grace George 21.

MOBILE.—**THEATRE** (J. T. Tannenbaum): The Time, the Place and the Girl March 20; co. pleased amateur business. King Dodo 20; co. and business. Reunion Minstrels (local) 21; Grace George in A Woman's Way 21; The Three Twins 4.

ARKANSAS.

EL DORADO.—**JOHNETTEN'S OPERA HOUSE** (A. G. Howard): Andrews Stock co. 4; Lulu in Val Stock co. May 14.—**QUEEN CITY** (H. G. Craft): Will discontinues moving pictures and will open with stock and vaudeville as they make bookings.—**ITEM**: D. A. Fulton, formerly contracting agent of the Parker attractions, and manager of several houses in Oklahoma, has located here to enter the electrical supply business.

HOT SPRINGS.—**AUDITORIUM** (Brigham and Head): The Fighting Farmers March 22; failed to please small house. Eddie Doctor in The Prince Chap 20; William Duncan in repertoire 27.—**OPERA HOUSE** (old Hotel): Midnight in Chinatown, St. Elmo and King Kinn 21.

PORT SMITH.—**GRAND** (C. A. Lick): The Prince Chap March 29; Colonial Opera co. 11-12.

CALIFORNIA.

SAN DIEGO.—**GARRICK** (J. M. Dodge): McIntyre and Heath in Earth March 18, 20; one production in packed house. Gingersnap Man 27.—**ITEM**: William B. Gross, res. mat.: Florence Roberts in The Transformation and Gloria 18, 19; splendid performances, to capacity business.—**PICKWICK** (Scott Palmer): The Kendal Stock co. which was organized here and opened 20 in Eliza for a long run, is well up to the standard, being headed by Myrtle Vane (an old favorite here), who is considered one of the best stock actresses on the Coast. The other members are William R. Abram, Godfrey Mathews, James Dayton, Frank McQuarie, John Thorne, Ralph Cloinaser, Bert Porter, Percy Danville, James Unash, H. C. Stanley, Agnes Johns, Jane Wilson, and Pio Moretti. The Flower of the Ranch 27-3.—**ITEM**: All the vaudeville and picture houses are putting on good attractions, and are being liberally patronized.

OAKLAND.—**MAC DONOUGH** (H. H. Campbell): Robert Mantell in repertoire March 21-26; one production, to fair attendance. The Merry Widow 28-2. As the Sun Went Down 3. The Round-Up 4. Lombardi Grand Opera co. 10-16.—**LIBERTY** (H. W. Bishop): Bishop's Players presented The Eternal City 21-27; elaborate production, to average attendance. Cameo Kirby 28-2.

SAN BERNARDINO.—**UNIQUE** (Biggs and Lee): Florence Roberts in The Transformation March 16; pleased good house.

COLORADO.

LA JUNTA.—**THEATRE** (S. Dunkin): Al. G. Field's Greater Minstrels March 23; fine, to good business.—**ITEM**: Field always comes here a day ahead to shoot ducks. Last Thursday he bagged fifty-two ducks in less than half a day.

ASPEN.—**WHEELER OPERA HOUSE** (Shahan and Yates): Motion pictures March 21-26; to good houses. St. Elmo 15.—**FRATERNAL HALL** (Aspen Amusement Co.): Motion pictures 21-26; very good attendance.

CONNECTICUT.

BRIDGEPORT.—**JACKSON'S** (Ira. W. Jackson): Our New Minister held a revival March 26, 28 and renewed old acquaintances. Anna Held in Miss Innocence (minus a large percentage of her advertised supporting co.) 30.

to a "two-dollar-per" houseful. Cole and Johnson in The Red Moon 31, 1. A Gentleman from Mississippi 6. Rebecca of Sunnyside Farm 8, 9.—**ITEM**: The thirteenth annual closing of this house will be celebrated May 2-3 by the premiere of The Circus Chap, by Robert M. Sperry, with music by Pinkstone and a pot pourri selection by Reynolds. It is probable, though not yet settled, that the house will remain open throughout the summer with moving pictures and vaudeville entertainment.

WILLIAM F. HOPKINS.

NEW HAVEN.—**HYPERRION** (E. D. Edridge): James K. Hackett and co. March 29, 30 in a revival of Beaucaire was splendidly received by fair sized audiences; Mr. Hackett was compelled to respond to insistent curtain calls. The Boston Grand Opera co. headed by Alice Nielsen, 1, 2 (granted 2), offered La Boheme, Traviata, and Carmen to splendid audiences which manifested their interest and appreciation generously; the work of the entire co. was excellent and finished. Is Matrimony a Failure? 4. Harry Connor and Mabel Garrison in Lulu's Husband 8, 9.—**GRAND** (J. T. Hendricks): The Yankee Prince 31, with Tom Lewis; this musical comedy won its way to the hearts of a crowded house and almost every number was demanded four or five times. Anna Held—the ever fascinating Anna—and her fine co. presented Miss Innocence 1 to a capacity house. The Traveling Salesman breezed on to the scene 2 and was greeted with a large house; the comedy was much enjoyed. Cole and Johnson 4. Pictures of Sunny Brook Farm 5. The Third Degree 8. M. J. TODD.

STAMFORD.—**ALHAMBRA** (Joseph d'Espeyres): Our New Minister, under the auspices of the Stamford Lodge of Elks, March 20; pleased a good house. Mabel Garrison in The Music Master 21; good business and co. 22; good audience. The Man Who Stood Still 22 (return); excellent crowded house. The Monk 23; good business. David Wardell in The Music Master 23. Pike O'Hearn 1, 2.—**CHATTERTON** (C. Houck, res. mat.): Harry Stock on 27-2; opened to fair business.

PEORIA.—**MAJESTIC** (Henry Sandmeier, Jr., res. mat.): School Days March 20-22; excellent business and co. 23; good business. Ishmael 24, 25; good business and co. 26. Madame Adams 26, 27; delighted crowded house. The Monk 27, 28; good business and co. 29; excellent audience. David Wardell in The Music Master 29. The Pearl of India 31.—**ITEM**: Advance sale for David Wardell had house sold out in one hour and fifteen minutes entire lower floor being \$2.50 a seat and gallery 75 cents.

EDWARDSVILLE.—**WILDEY** (C. V. Turner): Human Hearts, matinee and night March 19; fair business and co. House of a Thousand Candles 20; season's best attraction; fair business. As Told in the Hills 28. Shadowed by Three 2. Buster Brown 5. Choral Concert local 7. Climax 8. Richard and Priscilla's Minstrel 14.

QUINCY.—**EMPIRE** (W. L. Bushy, res. mat.): Beverly of Granstar March 26; drew two good houses; excellent satisfaction. Ma's New Husband 27; pleased good business. Louis Mann 1. Tempest and Sunshine 3. The Climax 3. The Jockey and the Maid 9. The Little Homestead 10. The Hickman-Besser co. 11-17.

GALESBURG.—**AUDITORIUM** (F. B. Powelson): Ten Nights in a Bar-Room March 24; pleased good house. John E. Young in The Money and the Girl 29; made another big hit 30; good business. Ishmael 30. The Pearl of India 31.—**ITEM**: Advance sale for David Wardell had house sold out in one hour and fifteen minutes entire lower floor being \$2.50 a seat and gallery 75 cents.

WATERBURY.—**POLI'S** (Harry Parsons): George Evans and His Honey Boy Minstrels March 24; filled the house with a well pleased audience. Via Wireless 25; to small audience. The Soul Kiss 26; to average performance, to good business. U. T. C. 26; to capacity. Cole and Johnson in The Red Moon 26; pleased a good sized house. Anna Held in Miss Innocence 31. The Traveling Salesman 1. Rebecca of Sunnyside Farm 5.

NEW BRITAIN.—**BURSWIN LYCUM** (T. J. Lynch): Rebecca of Sunnyside Farm March 25; matinee and night, drew only size business; co. competent. Our New Minister twice 26; to medium patronage. Pictures 27; crowded house. The Yankee Prince, with Tom Lewis, 28; pleased good business. Poll's vaudeville 31, to good returns. Cole and Johnson 32.

WILMINGTON.—**DERTHICKS** (O PERA HOUSE) (Loop, Dryatt and Pierce): Dark March 21-26. The Girl from Home 29. Heart of Alaska 2. Ma's New Husband 3. The Norwegian 12. House of a Thousand Candles 14. The Traveling Salesman 28.

ELGIN.—**OPERA HOUSE** (F. W. Jenkins): Lyman Howe March 25; attracted good business at all three performances.—**ITEM**: Nothing booked for several weeks ahead.

STREATOR.—**PLUMB OPERA HOUSE** (J. E. Williams): A Pair of Country Kids March 26; fair business and satisfaction. House of a Thousand Candles 11.

INDIANA.

SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry G. Sommers): Elks' Minstrels March 25, 26; the third annual performance given by South Bend Lodge, No. 225; two splendid performances to big houses; Fred A. Hamlin as interlocutor. L. J. Smith, John Noble, Walter Higbee, Milt Fronstein, E. J. Welsh and Joe Johnson as end men furnished most of the fun of the first part; in the act the Koehler Brothers, Alton Orpheus, John Noble and the Elks' prize drill team entertained well. John Drew in Inconstant George 1. Blanden Players in repertoire 4-5. David Wardell in The Music Master 6.—**AUDITORIUM** (Harry G. Sommers): Maude Adams in What Every Woman Knows 21; to fair house. U. T. C. 22; to good business. The Big Show Extravaganza 24; to small house. The Sunday Side of Broadway 25 (return); entertained a small house very well. A Girl of the Mountains 25. Kilimanjaro, or Dances of the Nations (local) 26, 27. Madame Marcelle Sambach (concert) 28. Richard Carle in The Echo 15.—**INDIANA** (Thomas Moss): Indiana Theatre Stock co. 15. Knob of Tennessee 20-26. Mrs. Temple's Telegram 2-2; good business.—**ITEMS**: A Fair of Spectacles was presented in Washington Hall, Notre Dame University, 28 by the senior class. Joseph Murphy in the leading role was excellent. He was ably supported by James Bellding, N. C. 29. Saturday for an Indefinite engagement. The Player Players 28-2 and the opening business indicates an excellent week's run for this clever co. They go from here to Tampa next week, where they open an indefinite stock engagement in the Sulphur Springs Casino.

GEORGIA.

MACON.—**GRAND** (D. G. Phillips): Maria Callas in The Boys and Betty March 26; pleased small house. The White Squaw 26; drew King Dodo 27.

FLORIDA.

OCALA.—**TEMPLE** (J. W. Sylvester): Born engagement of the popular Manhattan Opera Co. was greatly colored by delighted audience.—**ITEM**: Easter week alone proved capacity business. This strong co. which has made a host of friends here went to Asheville, N. C. Saturday for an indefinite engagement. The Player Players 28-2 and the opening business indicates an excellent week's run for this clever co. They go from here to Tampa next week, where they open an indefinite stock engagement in the Sulphur Springs Casino.

IDAHO.

BOISE CITY.—**PINNEY** (Walter Mandan-hall): The Lion and the Mouse March 24; good co. splendid attraction; well staged and gave best of satisfaction to big house; the Mouse was clever; dug up the old man with his astuteness to finish. The College Singing Girls and Waller Becketts 25; audience of T. M. C. A.; very fine performance; don't know what excuse such a co. had for being on the road; packed house, of course. The Ballo of Japan 26. Stubborn Cinderella 2. Alaska 18. Cousin Kate 19, 20. T. M. C. A. 26. Red Mill 24, 25. Dorothy Morton 24, 25. Wine Woman and Song 12, 13. St. Elmo 16. Stars and Gomars 24.

TURNER.—Will respond 25 with New Stage co.—**ITEM**: Joe Spiegel, of the Orpheum, will run Riverside Park this summer.—The Rose, Oaks and Lyric, all with good pictures and pictorial melodies, doing a canary business.

CALDWELL.—**OPERA HOUSE** (A. P. Isham): Sabine March 26, 27; to packed house; performances fine.

ILLINOIS.

DECATUR.—**POWERS' OPERA HOUSE** (Thomas Bonas): Three Twins March 21, 22; good, to good house. Shadowed by Three 23.

fair co. in fair business. Ishmael 26; co. fair to good business. David Wardell in The Music Master 28; co. excellent, to S. B. O. house; seats sold out in a few hours; Decatur wins one of the three stands made in Illinois. Henry Miller in Her Husband's Wife 2. Beverly 28. Granstar 4. Ushers' Benefit, The House of a Thousand Candles 5. Buster Brown 6, with Maude Tiffany, formerly of Decatur, and now the wife of Buster Brown. The Goddess of Liberty.

AURORA.—**GRAND** (Charles Lamb, res. mat.): The Rosary March 27; two performances (premiere); excellent co. to good business; pleased; cast included Harrington Reynolds, Francis E. Lisb, George Drury Hart, Edgar Murray, Jr., Frank Darion, Jessie Arnold, Dorothy Dalton and Eleanor Bella. Louis Mana in The Man Who Stood Still 22 (return); excellent co. to good business and delighted very appreciative audience. The Jockey and the Maid 23. Human Hearts, Little Homestead, Old Golden West, Cat and the Fiddle, Polly of the Circus.

SPRINGFIELD.—**THEATRE** (C. H. Sawyer, res. mat.): The Phantom Detectives March 20-22; fair co. and business. Ishmael 23, 24; good business and co. 25; good audience. The Moon 23-25 (return); excellent crowded house. The Monk 26; to capacity. The Jockey and the Maid 27. The Little Homestead 28. The Music Master 29. The Pearl of India 30. The Travelling Salesman 1. The Climax 2-4.

CHATTERTON (C. Houck, res. mat.): Harry Stock on 27-2; opened to fair business.

PEORIA.—**MAJESTIC** (Henry Sandmeier, Jr., res. mat.): School Days March 20-22; excellent business and co. 23; good business. Ishmael 27, 28; good business and co. 29; good audience. The Moon 28-29 (return); excellent crowded house. The Monk 30; to capacity. The Jockey and the Maid 31. The Little Homestead 32. The Music Master 33. The Travelling Salesman 34. The Climax 35. The Servant in the House & The Goddess of Liberty 36.

QUINCY.—**EMPIRE** (W. L. Bushy, res. mat.): Beverly of Granstar March 26; drew two good houses; excellent satisfaction. Ma's New Husband 27; pleased good business. Louis Mann 1. Tempest and Sunshine 3. The Climax 3. The Jockey and the Maid 9. The Little Homestead 10. The Hickman-Besser co. 11-17.

GALESBURG.—**AUDITORIUM** (F. B. Powelson): The Rosary March 27; good house.

PEORIA.—**MAJESTIC** (Henry Sandmeier, Jr., res. mat.): The Girl from Home 29; made another big hit 30; good business. Ishmael 30. The Man Who Stood Still 2. The Servant in the House & The Goddess of Liberty 3.

EDWARDSVILLE.—**WILDEY** (C. V. Turner): Human Hearts, matinee and night March 19; fair business and co. House of a Thousand Candles 20; season's best attraction; fair business. As Told in the Hills 28. Shadowed by Three 29.

EDWARDSVILLE.—**WILDEY** (C. V. Turner): Human Hearts, matinee and night March 19; fair business and co. House of a Thousand Candles 20; season's best attraction; fair business. As Told in the Hills 28. Shadowed by Three 29.

EDWARDSVILLE.—**WILDEY** (C. V. Turner): Human Hearts, matinee and night March 19; fair business and co. House

ough); The House of a Thousand Candles March 22; to fair business; co. gave good satisfaction. Polly of the Circus 24; co. very good delighted a large audience. Eagles presented Troubles on Broadway 29; very good attraction. Bernard Daly 4. The May of the Hour 1. The Travelling Salesman 22. The Servant in the House 27.—ITEM: The Elmo, No. 305, was arranging to give a grand charity ball 12, which promises to be a big success.

CONNELLSVILLE.—AUDITORIUM (F. E. Gall): Buster Brown March 25; good to fair audiences. The National Stock co. opened a new engagement 28; good co. with pleasing specialties; plays: In Arizona, A Romance of the West; Temptation of Money; A Woman's Honor; Belle of the Village; Hoosier State Folk; Her Fatal Shadow; The Time, the Place and the Girl 9. The Gilpins 11-16. The Third Degree 25.

FORT WAYNE.—MAJESTIC (Rich and Fair): Mandie Adams in What Every Woman Wants March 22; to big house. The Love Birds packed house. Young Buffalo in New York 21; good house. Preston Bricker Stock co. in Elmo 28-1. German Theatre co. in Tante Sophie 20. The County Sheriff 2.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): Lyman Howe March 23; to good business. The Time, the Place and the Girl 27; pleased large audience. The Rosary 28; pleased small audience. They Loved a Lassie 30. U. T. C. 2. The Man of the Hour 4.

ANDERSON.—OPERA HOUSE (J. E. Henningsen): Buster Brown March 24; pleased well filled house. A Girl at the Helm 26; matinee and night; gave good satisfaction to good business. Sunny Side of Broadway 30; matinee and night; to good business; performance fair.

UNION CITY.—UNION GRAND (S. J. Fisher): St. Elmo March 17; gave excellent satisfaction to good business. The House of a Thousand Candles 24; pleased. Buster Brown 25. Earbury Hypnotic co. 31-2. The Travelling Salesman 8.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton): Buster Brown March 27, and matinee, pleased good houses. The Cat and the Fiddle 2 and matinee. The Girl from the U. S. A. 5, and matinee. David Warfield 4.

FRANKFORT.—BLINN (Langebrake and Bufford): Vogel's Minstrels March 22; pleased small house. Buster Brown 1. The Travelling Salesman 4. The Man of the Hour 8. Goddess of Liberty 15.

ANGOLA.—CROXTON OPERA HOUSE (R. R. Willis): Martin's U. T. C. March 30. Honoria Students 31, which closed a very successful season.

LINTON.—GRAND (R. E. Bauber): Old Timers' contest given by U. R. K of P. 1. Girls of U. S. A. 2.

IOWA.

CLINTON.—THEATRE (C. E. Dixon): David Warfield and co. March 18; in The Music Master; delighted capacity house. The Servant in the House 22; again pleased good business. The Money and the Girl 30; again demonstrated the popularity of John E. Tamm. Society Minstrels 1, 2; benefit of Harriet Club, The Goddess of Liberty 6. Miss Patsy 7. Louis Mann 9. The Fair Co-Ed 11. Arthur Donaldson, Blanche Walsh, and the Minneapolis Symphony Orchestra to follow.

BURLINGTON.—OPERA HOUSE (Chamberlin-King and Co.): The Irish Senator March 20; to fair business. The Servant in the House 2. The Jockey and the Maid 9. Henry Miller in Her Husband's Wife 12. The Climax 18. The Great Divide 18.—ITEM: The management of the Grand has invited all clergymen of Burlington to witness the matinee performances of The Servant in the House. Business looks fine for this big attraction.

IOWA CITY.—GOLDEN OPERA HOUSE (Ray Swan, res. mgr.): The Elmo Minstrels March 20 to packed houses in the best home theatre ever given here. The Man on the Fox 2. The Top of the World 10. In the Chase-Lister 16. Impersonator 18-24.—ITEM: This is the favorite week-end co. here and always plays to capacity. On account of cancellations bookings are light this month.

DAVENPORT.—BUTTS' OPERA HOUSE (Chamberlin-King and Co.): The Duke 23. The Servant in the House 25; gave good satisfaction to good sized audience. Dark 26-28.

PRINCESS. (Chamberlin-King and Co.): The Princess Stock co. 28-2 in The Duke's Motel.—**GRAND OPERA HOUSE** (D. L. Burges): Dark 23-28. Louis Mann in The Man Who Broke All Rules 31.

WATERLOO.—SYNDICATE (A. J. Busby): The Great Divide March 24; pleased good business. Maxwell-Hall Stock 28-2.—**WATERLOO** (A. J. Busby): Spedden-Palace Stock 21-26; fair patronage; players presented Brother Against Brother, Winchester. A Thoroughbred, and Du Barry. Elwin Strong 2 in A Race for a Widow.

DUBUQUE.—**GRAND** (William J. Bradley): Spedden-Palace Stock co. March 27-2. Hidden Land 3. Miss Patsy 4. Local 6, 7. Louis Mann 8. Miss Janis 9. Al. G. Field's Minstrels 10. Wildfire 18. Local 19.

RED OAK.—BEARDSTORY (L. M. Beardstory): William Grew in Way Out West 24; pleased big business. William Grew in Carmen 31.

KANSAS.

MANHATTAN.—**NEW MARSHALL** (J. J. Marshall): Mae Stewart in Romeo and Juliet March 23; co. fair, to the best house. Manhattan State Agricultural College Orchestra, Harry Town, conductor. 24. The Flower of the Month 25; fair, "o" and house. Matinee Girl 26. Climax 31. Elks' benefit concert 15. Junction City Lodge will put on The Inside Inn.—ITEM: This performance was given at Abilene and Junction City with success.

LEAVENWORTH.—**PEOPLES'** (Maurice Cunningham): After the most disastrous theatrical season in the history of the business in this city, the People's Theatre has passed into possession of the creditors. Lawful steps will be taken to place it on the market for a buyer.—ITEM: The Orpheum reports excellent business under M. B. Shubert's management.

FORT SCOTT.—**DAVIDSON** (Harry G. Branch): A Gentleman from Mississippi with Burr McIntosh and Will Denning in the leading roles, had good business March 25; this is the strongest co. we have had this season. The Flower of the Ranch 7. The Great Divide 11. Miss Patsy 28.

SALINA.—**CONVENTION HALL** (J. A. Kimball): The Flower of the Ranch March 24; pleased small house on account of Lenten week. The Third Degree 30. The Travelling Salesman.—**OPERA HOUSE** (W. P. Pierce): The Matinee Girl 28; pleased.

HUTCHINSON.—**HOME** (W. A. Lee): Al. G. Field's Minstrels March 23; largest and best minstrels this season; pleased large house. The Matinee Girl 26; very fine co. this season; to good business; two performances.

COLUMBUS.—**MIGHIE'S** (W. E. McGhie): K. of P. Minstrels 1, 2.—ITEM: There appears to be nothing more doing here this season in the line of traveling attractions, and few local ones.

OTTAWA.—**ROHRBAUGH** (S. R. Hubbard): Wrestling matches March 21. The Flower of the Ranch 30.

KENTUCKY.

LEXINGTON.—**OPERA HOUSE** (Charles Scott): The Cat and the Fiddle March 25-26; fairly good performance to excellent business. The Third Degree 28, 29; one of the best attractions of season to S. R. O.; special matinee turned them away.—ITEM: The Three Twins baseball team played a game with the Lexington professionals for benefit of local hospital, netting \$100. Credit is due the chorus girls for selling the tickets. The professionals won. Manager Scott contemplates vaudeville during the Summer at the Opera House.—The Majestic lease has been taken over by Stanley Platt, manager of the Princess, and will be changed from pictures to vaudeville.—Manager Perkins of the Auditorium, will keep open during Summer season with stock musical co.

OWENSBORO.—**G R A N D** (Pedley and Burch): Buster Brown March 25; pleased fair audience. Girl of the U. S. A. 26; matinee and night; good to fair business. Little Johnny Jones 28; failed to appear. Cat and the Fiddle 29; fair audience; good.

HENDERSON.—**PARK** (J. D. Kilgore): Buster Brown March 26; fair performance and business. Girl from U. S. A. 26; pleased fair business. Cat and the Fiddle 1. Volkast-Nelson pictures 4. Renfrow Stock co. 11-23.

RICHMOND.—**OPERA HOUSE** (Wines and Baxter): Buster Brown March 22; good co. fair house. The Cat and the Fiddle 24; fine co., to a large and appreciative audience. Co-burn's Minstrels 28.

MAINE.

LEWISTON.—**EMPIRE** (J. A. O'Brien): The Man of the Hour March 28; a good sized crowd witnessed a most creditable performance by an excellent co. Charley Grapewin in Above the Limit 30; Grapewin as Jimmy Hicks was certainly good, and was thoroughly enjoyed by a good house. Don Cesar de Basan 31 (local); presented to big house in good manner. Way Down East 1, 2. The Soul Kiss 11. Clark Stock co. 7-9. Billie Burke 12. Peary Lecture 13. Local A. O. H. The Man Who Wins 14.—ITEM: The Man of the Hour co. closes in Bangor 2.

BANGOR.—**OPERA HOUSE** (F. A. Owen): Charley Grapewin in Above the Limit March 29; fairly pleased a small audience; co. and performance acceptable. Way Down East, booked for 30, 31, canceled. Chicago Stock co. 4-9. The Soul Kiss 12. Kirk Brown co. 25-30.

BRUNSWICK.—**TOWN HALL** (H. J. Given, agent): Schubert Trio March 22; excellent; to packed house. A. C. I. Musical Club 28; fine concert; good house. St. John's Concert Band 30. 8. of V. Military Concert and Drill 6.

MARYLAND.

CUMBERLAND.—**MARYLAND** (W. L. McCray, res. mgr.): Vaudeville and motion pictures March 21-26 (except 25), to good business. Eugene V. Debs attracted a fair sized house 25. The Elery Band 28; won much applause from a good house. The Pirates of Penzance (local) 30. The Third Degree 7. Graustark 8.—ITEM: Fred Mellingen, who had interest in the former Academy of Music, was in Philadelphia last week on business concerning the building of a new theatre here this Fall.—Alonso Cope, formerly of this city, but now connected with Charles W. Boyer's theatre, Hagerstown, Md., was an Easter visitor here.

ANAPOLIS.—**COLONIAL** (Fred W. Falkner): Land of Ned March 20; good performances and business. St. Elmo 25; good performances; fair house. Black Patti 1. Call of the Wild 2. Graustark 18.

MASSACHUSETTS.

FALL RIVER.—**ACADEMY** (George S. Wiley): Easter Concert March 27; matinee; excellent entertainment to large attendance. Henrietta Crosman in Sham 30. Charles Grapewin in Above the Limit 1. The Soul Kiss 2. Concert 3. Creators and His Band 4. Anna Held 7.—ITEM: John A. Daley of the Forough Stock co., Cincinnati, Ohio, will close with that co. 30 and open with Travers Vale's new stock co. in New Jersey.—The news of Creston Clarke's death was received in this city with much regret. Mr. Clark appeared here last November in The Servant in the House, and his notable impersonation will long be remembered.—Mr. and Mrs. H. S. Bradfield will open their new bungalow at Westwood, Mass. 16.—Major Cobain, County Commissioner, Frank M. O'Brien, Alderman Walter McLean and James F. Driscoll have received invitations to attend a dinner of the Friars' Club to be given at the Hotel Astor, New York, 8, in honor of George M. Cohen. The local gentlemen have been remembered through the courtesy of Mr. Cohen's interests.—Katherine Scott remembered several of her friends in town with handsome Easter greetings.—Arthur Griffin, of this city, is meeting with much success as manager at Union Hill, N. J.—The Savoy reopened 28, with one of the best bills of the season, to large attendance.

W. F. GEE.

WORCESTER.—**THEATRE** (J. F. Burke, res. mgr.): Dark 21-30. Jacob P. Adler in King Lear 31. Henrietta Crosman in Sham 1, 2, and matinee. Grand Opera concert 8. Is Matrimony a Failure? 6. Anna Held in Miss Innocence 8, 9, and matinee. Ethel Barrymore in Mid-Chanel 11. Billie Burke in Mrs. Dot 15, 16. The Soul Kiss 18, 19. The Three Twins 21-25. The American Idea, with Trials of Trifles 21. Jacob P. Adler 27. Blanche Bates 28. Commercial Travels (local) 29. The Man of the Hour 30. The Worcester Stock co. is booked to open May 2.—**FRANKLIN SQUARE** (Joseph A. Mack, res. mgr.): McFadden's Flats 28-2; good co.; large house. Beulah Fogerty in Lena Rivers 4-9. U. T. C. 11-16. Graustark 18-28. Billie, the Bay Artist, 25-30. Ward and Yokes in The Promoters 27.—**MECHANICS' HALL**: Creators and His Band 5.—ITEM: A fine sacred concert was given 27 by the Richard Mansfield Dramatic Club, under the direction of Albert B. Scott, for the benefit of the Hebrew Free School, which is now

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has always been and still is made by the Carthusian Monks (Pères Chartreux), who, since their expulsion from France, have been located at Tarragona, Spain; and, although the old labels and insignia originated by the Monks have been adjudged by the Federal Courts of this country to be still the exclusive property of the Monks, their world-renowned product is nowadays known as

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being constructed. Mr. Poll gave the use of the theatre.—The P. F. Shea Company, Inc., of Springfield, purchased the Worcester Theatre from the Worcester Theatre Association, the price not being stated. Worcester has always had a place in what is known as the Southeast Circuit, getting the co. that played Lowell, Fall River, Brockton and several of the smaller New England cities. Under the new turn of events the Worcester Theatre is to have those given in the Hollis, Colonial, Park Tremont and Boston theatres in Boston, the Imperial in Providence, the Court Square in Springfield, and the Parsons in Hartford. Three-night stands will be the rule instead of the usual one-night-of-the-past. The theatre is to be redecorated and an addition of 200 more seats.

NORTHAMPTON.—**ACADEMY** (B. L. Potter): James R. Hackett in Beaucaire March 28; to medium attendance, and made a favorable impression; the play was beautifully staged and the cast of more than ordinary merit; the harmony and detail that secured was notable, especially for a first performance. Beatrice Beckley as Lady Mary furnished a support above the average and Arthur Hoops was good as Winter set. Mr. Hackett played to a but partially filled house, the cause being that Smith College, which usually packs the house for this favorite player, was closed for Spring recess, and many others were at banquets given that evening as President Socio, who retired next June after thirty years at the head of Smith College. The audience was enthusiastic in its approval, which was demonstrated by repeated curtain calls. Yale Stock co. 31-2. William Lawrence in Uncle Dave Holcomb 4. A Gentleman from Mississippi 5. Civic Forum Lecture Bureau 6. Lulu's Husband 7. Grace La Rue 8. Amberst College Dramatics 9. Tech Show 10. Leah De Lacy 18-23. Harvard Musical Club 30.—**CITY HALL**: The seniors of the High School gave a most creditable performances of the college play, One of the Night, to good sized audiences 29, 30.

PITTSFIELD.—**COLONIAL** (James P. Sullivan): The Harvest Moon March 14; fine attraction; good business. The Soul Kiss 15; large house. Phil Ott's Comedians 17-19; fine business and delightful performances. Rebecca of Sunnybrook Farm 26; full house; delighted audience. Leigh De Lacy co. 28-2; opened to fine business; plays The Prisoner of Zenda, The Woman in the Case, Clothes, The Three of Us, The Kreutzer Sonata, Daughters of Men, and The Reformer. Cohen's Yankee Prince 1.—ITEM: Sullivan Brothers have broken ground for a new theatre on the site of the old Y. M. C. A. Building, between the Hotels Wendell and American.

BROCKTON.—**CITY** (W. B. Cross): Concert and moving pictures March 27; full house. Henrietta Crosman in Sham 28, supported by a fine co. pleased good house. Miss Crosman, Al. B. Cook and Paul Nickle deserve mention for good work. The Soul Kiss 6. Annabelle M. Davidson, business manager of the City Theatre announces for her annual benefit George Sidney in The Joy Riders 28.

HAVERHILL.—**A C A D E M Y** (Will H. Stevens): Vanderville March 28-2; gave good satisfaction to large attendance. Elks' Foot May Carnival drew thousands to the City Hall. The Agawam Club opera in the Khan of Kathmandu 31; proved to be best amateur performance seen here in some time.

LAWRENCE.—**OPERA HOUSE** (John R. Oldfield): Vanderville and pictures continue March 28-2. The Soul Kiss 6. Kahn of Kathmandu (Elka) 7, 8.—**COLONIAL** (John F. Adams): Eva Fay, headliner. 28-2; business continues very good.

LOWELL.—**OPERA HOUSE** (Ralph A. Ward): Vanderville and pictures March 28-2; pleased good patronage.—**HATHAWAY**: Vanderville and pictures 28-2; to good returns.

GLoucester.—**UNION HILL** (Lothrop and Tolman): Vanderville and pictures March 28-2. Taylor Stock co. 4-9.

MICHIGAN.

COLDWATER.—**TIBBITS OPERA HOUSE** (John F. Jackson): Holy Week told on the business of the Manhattan Stock co. March 21-26, when they presented Little Miss Robinson Crosses a Prisoner of Andersonville, Man from Sacramento, The Gambler's Daughter, The Power of the Cross, and The Slave Girl. House sold out for Lyman Howe's Travel Festival 30. John Wilson Dodge presents Cinderella 31. 1 under auspices of local Sorosis. A Knight for a Day 5, with George Dooley and Louise Horner. Powell-Cohan Musical Comedy 11-18. Al. G. Field's Greater Minstrels 20. Whitney Brothers Concert 22.

GRAND RAPIDS.—**POWERS** (Mrs. Billman): The First Night March 28; satisfied good business. The Love Cure 30; very good, to good business. John Drew 31. Servant in the House 7-9. The Music Master 11, 12.—**MAJESTIC** (Orin Star): Sunny Side of Broadway 23-28; excellent, to good business. The Man of the Hour 27-28; excellent, to good business. The Love Cure 30; very good, to good business. John Drew 31. The Little Terror 3-4. Catherine Olson 31-2.

MINNESOTA.

HIBBING.—**POWERS** (H. De Chambeau): The Man on the Box March 28. The Wolf 31.—**HEALEY'S** (J. Barrichter): Monte Cristo 20-22; good co. to continued good business. At Okey Corners 27-30.—ITEM: A handsome new Shubert theatre is being constructed in Superior, Wis., under the management of J. A. Barrichter, of this city, and John A. Healey, proprietor of the Healey Theatre here, is very interested. The new house will have a seating capacity of about 1,500 and will cost \$75,000.

The new house is now under way by G. Hartley in Duluth and Superior, and the Healey Theatre in Hibbing, will bring some of the finest attractions in the country.—Mr. Healey is now considering the theatre proposition at Crookston. The citizens there have raised \$10,000, which they will give to the promoter making them the best bid for a theatre. The matter will come to a head in the near future.

PARIBAULT.—**OPERA HOUSE** (Kaiser and Dibble): Local talent March 17 to two capacity houses; pleased. Flora De Voce in repertory opened 28 in Cowboy Girl to capacity house; highly pleased; good co. Flora De Voce in Little Alabama 29. Merely Mary Jane 30. Flickered 31. A Romance of the North 1. The

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ALBANY.—Accompanied by a party of friends, Manager Lansing drove his touring car to Atlantic City 27, in order to join the pleasure-seekers at that famous resort.—The jovial spirits of the local lodges of Elks, No. 908, who will manage the benefit to be given by them, are putting forth strenuous efforts to make it an event extraordinary.—Joseph H. Oberman, of the Auditorium stage crew, has been appointed on the board of census enumerators.—S. Lenard Davis, who, with Mr. Payne, appeared in a musical act at the Auditorium 26, is certainly a pianist possessing rare ability. Mr. Davis is a blind musician and the manner in which he handled difficult compositions was indeed wonderful and his work was roundly applauded.

J. WILL BURKE.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore): H. B. Harris presented A Skylark March 21-26, in which May De Squas was very charming in the leading role. The cast included John Slavin, Grace King, Ralph Morris, Harry Fairleigh, Anna Boyd, Eddie Murphy, Edward Chambers, Jack Terry, Claire Marshall, Ethelred Brockbank, Clarice Vance, Jewel Cox and Gertrude Taylor. Scenery, costumes and music surpassed anything seen here late. Audience was large and appreciative. At U. P. Mask and Wig Club, in The Queen of Mahomet, 27, matinee and evening, new capacity at both. Goddess of Liberty 28; excellent performance; pleased large houses. The Lady from Lobster Square 31-2, with Georgia Oaine, William Proutie, Lucy Weston and Lillian Lee. Bobby Burnell, with Waller Beuller, 4-8.—SAVOY (Harry E. Brown): David Belasco presented La Marriage a la Faillure? In the cast were Frank Northrup, Jane Lee, James Bradbury, Louise Macintosh, John Webber, Blanche Turke, Gilmore, Helen Johnson, Josephine Bernhard, William Morris, Sam Sondorff, Robert Rogers, Louise Woods, Langford, John W. Sullivan, John Randall, Wanda Yandell, W. J. Ferguson, Jane Gray, F. Weston, Linda, Louise Riley, Frank Manning, Julia Reinhardt, John Thorne, Marjorie Polk and Frank Denney. French Opera co. of New Orleans, 4-9.

PATERSON.—LYCEUM (P. J. Gilbert): Offered East Lynne March 28-30, which failed to draw the usual good house; co. capable. The Fatal Wedding 31-2; only drew fair houses. The Lion and the Mouse open for week's stay, 4, and business promises to be big. George S. Dry in The Joy Riders 11-12. Three Weeks 13. Via Wireless 18-23.—EMPIRE (A. M. Bergmann): Did well 28-29 with Charisse O'Malley, Wood and Barrington, Lillian Stone, Milton and Dolly Nobles, Harry Thomson, and Durch and Russell.

NEW YORK.

ALBANY.—HARMANUS BLECKER HALL (J. Gilbert Gordon, res. mgr.); Madame Lina Cavalieri, prima donna of the Manhattan Opera co., and Orville Harrold, tenor of the same co., appeared here March 28 in a delightful concert. Both artists were given an ovation by a large and thoroughly representative audience. The Faschino Club, of St. John's Academy, presented a musical frivolity. The Brigand of Almamar, afternoon of 30, a large and highly pleased audience was present. The principal parts were admirably played by Frank A. Sloan, Arthur T. Hilton, Guido F. Verbeck, Cornell University Students in The Midst Man 31. Lytell Stock co. in The Hypocrite 29-31; gave performances to tremendous business. Northern Marlowe in Romeo and Juliet 4. Lytell Stock co. 5-9. In the Great Divide—EMPIRE (James H. Rhodes, res. mgr.): Clark's Showaway Girls, led by the clever Irish comedian, Jack Reid, gave the usual satisfaction 24-25 to immense business. Vanity Fair on 28-30; featuring Billie Ritchie and Rich McAllister; entertained crowds. Al. Reeves 31-2. Dainty Duchess 4-6. Hoble's Knickerbockers 7-9.—GAETY (H. B. Nichols): Curtin's Broadway Girls put on a two-act musical comedy, and the entire co. was seen to good advantage 24-26. Tiger Lillies 28-30, with Billy Spencer and Kallah, dancer, as special feature packed the house at each performance. Cozy Corner Girls 31-2. Bohemians 4-6, in conjunction with Nelson-Wolcott eight pictures.—MAJESTIC (Elliott DeLoach): Excellent vaudeville features and motion pictures served to fill the house 28-2.

G. W. HERICK.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.); Cornell Masque in The Midst Man March 26; capacity delighted; J. Sloat Fassett, Jr., of this city, scored an emphatic hit in the title-role, and the entire production was most commendable. De Wolf Hopper in The Maines 29; splendid production; large house; Mr. Hopper won applause without stint and strong in his supporting co. were Harriet Bur, Joseph Santley, Bertie Mills, Tricia Moor, Georgie Dick, George Buckley, Kathryn Sanipolis and George Wilson. Our New Minnie 5. Henry Crown in Sham 6. Fritzi Schenck 7. Henry's Moving Pictures 8. Beverly 9.—ITEMS: Frank E. Tripp, of the Mozart Theatre, general press representative of the Mozart Circuit, was one of the principal speakers at the annual dinner of the Chemung County Society at the Hotel Manhattan, New York city. Mr. Tripp's humor made up for the unavoidable absence of Simon Ford, who was prevented from attending by illness.—Fred U. Swartz is to erect a new theatre at Penn Yan, N. Y., to be ready for occupancy in the Fall. Penn Yan has been without a legitimate house since the burning of the Tayes' Lyceum Theatre in 1907.—Fred Roth has joined the Price and Butler Stock co.

J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff): The Queen of the Moulin Rouge March 28-30; pleased large houses; the musical numbers were particularly effective and all of them were well done. Molly May, with Grace La Rue, played a return engagement at the Lyceum 31-2, to big business; prominent in the cast were Sydney Grant, James E. Sullivan, Kate Holm and Eva Allen. De Wolf Hopper in A Matinee Idol 3. Ruth St. Denis in her Hindoo Dance 4-6. Ruth St. Denis in her Hindoo Dance 5-9.—COOK'S (F. G. Farley): Little Bell 28-30; his business, some clever specialties and some very effective musical numbers; Byrd Brothers were as capable as ever in their acrobatic offerings. The Squaw Man 31-2; pleased large houses; the cast was a large and excellent one. Fluffy Buttles 4-6. Hanlon's Superba 7-9.—CORINTHIAN (H. G. Jacobs): Knickerbocker Burlesques 28-2; the musical farces, with the usual olio, pleased large houses; Wooly and Adams pleased with their parades, and the girls Lina and Moll gave a grotesque novelty.—Trocadero Troupe 4-9. E. G. ZIMMER.

SYRACUSE.—WINTING (John L. Kerr): Anna Held in Miss Innocence attracted well March 26, 28. Charles A. Bigelow, principal comedian of the co., resigned 26 and his part was played by his understudy. The Cornell Masque in The Midst Man, to packed house, 29. Grace La Rue returned in Miss Molly May, to

fair business. 30. De Wolf Hopper 1, 2. Bright Eyes 4-9.—BASTABLE (B. Bastable): The Squaw Man drew well 28-30. Viola Allen 1, 2. Superba 4-6. Fluffy Buttles 7-9. E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark): Clara Turner Stock co. in A Modern Lady, A Thief in the House, and Don't Lie; Oh, You Kid! March 21-28; drew good houses. Molly May 4. E. H. Sothern and Julian Marlowe in Romeo and Juliet 3.—ITEMS: After twenty-six years of activity in it, on April 6, J. P. E. Clark will retire from the theatrical business, severing all connections with the Stone Opera House and its present owner, Charles M. Stone, who will take the theatre over to O. S. Hathaway, of Middlestown, who has purchased it. Neither Mr. Stone nor Mr. Clark will be in any way connected with this house in the future.—Mr. Hathaway is not unknown in this locality. He has for years been a personal friend of Manager Clark and is a veteran theatrical owner, owning and managing opera houses in Middlestown and Oneonta, and operating leased theatres in Owego and Sandusky, Ohio.—The Stone Opera House was opened to the public in 1892. It was built by Mr. Stone at a time when the only theatre Binghamton possessed was a remodeled skating rink.—Manager Clark first took up his theatrical managerial duties on Thanksgiving Day, 1884, and has performed them continuously since. For a time he was associated with the late E. C. Delavan in the management of the theatre, but in 1886 assumed full charge. In 1902 the theatre was partly destroyed by fire, but it was rebuilt by Mr. Stone with a larger investment that made it practically fireproof.—For the past two years Mr. Stone has been in a receptive mood toward prospective purchasers, but has repeatedly declined to lease the theatre for any price. His desire was to sell it outright and sever his connection with the theatrical business.—It is the popular opinion that Mr. Hathaway will transform the theatre from a nonunion to a union house. For several years there has been a boycott against the Stone, resulting from a difference with the Musicians and Stage Employers' unions. With the establishment of a union house, this would be adjusted and the boycott lifted.—It is probable that Charles M. Donley and other long-time employees of the theatre will remain with the house under its new management.—Mr. Clarke will now devote his entire time and attention to the affairs of the Binghamton Railway Co., of which he is general manager.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Florence Gear in Fluffy Buttles March 28; Florence Gear pleased; John J. McCowan as Noogie Noggin made hit. Harry H. Roche fine, and Victor Le Roy and John McElroy deserve mention. The Home Minstrels of the past; Charles A. Winslow scored decided hit by rendition of "Old Red Cradle" and "If I Had the World to Give You," by Earl Tuckerman, excellent; Thurston Lewis and Eugene Osler as ends more than made good; Billy Howard, Dell La Quee, Brainard Treadwell, all worthy of mention; Jack Stack an excellent interlocutor; setting for first part elaborate; overture and opening chorus arranged by Thurston Lewis; solo unusually strong; Eugene Osler in monologue and songs fine; Robin, eccentric juggler, of Keith time, a hit; the burlesque on The Pirates of Penzance and The Geisha, entitled The Piratical Geisha; book, Jack Stack; lyrics, A. Einstein; music, Thurston Lewis, was a scream and far ahead of many a burlesque on the road. House in a roar from start to finish. Orchestra, under direction of Professor Fred Seymour. Capacity business on opening night and standing room for 31. Owing to demand for seats with house sold out performance to be repeated 32. The King of Tramps 9.—ITEMS: H. Webb Chamberlin, formerly manager of Antique Theatre, is now playing an indefinite engagement at the Orpheum. Co. includes R. Charles Morse, Berttram Millar, J. G. Galloher, William Pfarr, C. H. Kenneth, Olive Whitcher, Helen Devore, Laura Colborn, Dixie Wallis.—E. Brooks Frasier, manager of Antique, resigned 7, and re-enters the newspaper business as local and travelling representative. Successor not yet appointed.—H. Brooks Hooper, manager of Star, which closed, goes to manage Temple Theatre in Carthage.—Elks' Social Session postponed until 7.

GLOVERSVILLE.—DARLING (Will E. Gant): Grace La Rue in Noisy May March 29 (return); matinee good business; night 8. H. O. sign displayed long before the curtain rose; performance fine. The Robinson Opera co. opened an indefinite engagement 31 in The Mikado to a packed house. Charles H. Hillman played the leading part in a capable manner, and Harry Busham as Ko-Ko, the Lord High Executioner of Titipu, proved to be a real comedian, who could raise a hearty laugh whenever he chose; Jerry O. Donnell has a pleasing tenor voice as Nanki Poo; W. H. Brown as the Pooh Bah, and R. Burgess as Pish Tush made hits. The parts of the three little maids from school were taken by Lucy Reynolds, Ardis Allworth, and Anna Lichten, who were as cute and sweet as could be desired. Eater Campbell Knowles as Katisha was delightful, and as for the chorus they proved excellent. The Belle of New York 4-9. Under Southern Skies 1. Yankee Prince 18.

CORTLAND.—THEATRE (L. M. Dillon): Vaudeville and pictures March 21-25 to good business. Partello Stock co. 26-2; presented the following plays to big business: Thorne and Orange Blossoms, Gilded Fool, Those Middleton Girls, The Devil, A Royal Prisoner, Lena Rivers, and The Hawk and the Dove; co. very strong and well balanced, and as a special feature John Dillon, from the Keith Circuit, in songs, parades and dances, proved his title to be classed as a headliner to the entire satisfaction of the audience.—ITEM: Ethel May, of The Mystery Girl, and her manager, Jack Allen, were pleasant callers 28.

UTICA.—MAJESTIC (J. O. Brooks): Anna Held in Miss Innocence March 28; pleased crowded house. The Midst Man 29 and De Wolf Hopper in Matinee Idol 31.—NEW CENTURY AUDITORIUM: Amherst College presented Much Ado About Nothing 28. Hamilton College Musical Club 1. Leeland Powers in Monsieur Beauchair 2.—SHUBERT (W. D. Fitzgerald): Vaudeville to crowded houses 28-2. Attractions included the Laskers, Four De Wolfe, and the Old Soldier Fiddlers.—ITEM: Several G. A. R. posts of this city were guests of Manager Fitzgerald 31.

ALBANY.—NEW THEATRE (Sprier and Mendel): The Clara Turner co. opened March 29 for an indefinite stay. The opening attraction was A Merry Widow's Bonanza for the first three days, followed by A Trip in the House; business very large.—PROCTOR'S: Vaudeville and pictures 28-2 to capacity. George Sidney in The Joy Rider 14.—ITEM:

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Fred Walsh, of the Clara Turner co., is a Colorado boy, and was given an ovation 28, as being his first professional appearance in this city.

SARATOGA SPRINGS.—BROADWAY (John G. Graul): Ombre Stock co. opened March 28 with Under Two Flags to large and pleased audience; co. and production excellent; specialties fine; The Parson and the Convent 29. A Sailor's Sweetheart 30 to good business; Emma Bunting in Polly Primrose 31.

NEWARK.—SHERMAN OPERA HOUSE (Claude Palmer): Daniel Boone March 31. Colgate University Dramatic Club will present the Rivals 2. The Girl from U. S. A. 7. Nye Stock co. 11-18. Edwin Hoy in Imposter 19. Girl from Rector's 22. Moving pictures on all dark nights continue to draw crowded houses.

BINGHAMTON.—STONE OPERA HOUSE: Has been sold by Charles M. Stone to O. S. Hathaway, of Middlestown, N. Y. The transfer marks the retirement of Mr. Stone as owner and J. P. E. Clark as manager. Mr. Hathaway took possession 4.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Nancy Borer on March 28-2 pleased good houses. Plays: Polly Primrose, Sweet Clover, The Girl from Out Yonder, The Woman's Hour, Belle of Richmond, Trooper Billie, The Fire Brigade (local) 4. Primrose Minstrels 5. The Merry Widow 9.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): De Wolf Hopper 4.—BURTIS GRAND (J. N. Ross): Harcourt Comedy co. March 28-2; good business. Plays: St. Elmo and The Blockhead. Same co. 4-9.—BURTIS:

AUDITORIUM (J. N. Ross): Damrosch 31; big business.

ONEONTA.—**THEATRE** (Frank Foster): Mother Goose Up-to-Date (local) March 29, 30; usual amateur performance, to good houses. Under Southern Skies 31. Phil Ott's Comedians 1, 2. Our New Minister 4.

PALMYRA.—**OPERA HOUSE** (H. L. Ayerill): Pictures and Florence Fox, soubrette, March 28; good, to big business. Rochester University Glee and Mandolin clubs 31. Daniel Boone 1. Pictures and Edward Weston 2.

GLEN FALLS.—**EMPIRE** (J. A. Holden): In Panama March 29; good business; pleased. Under Southern Skies 30; matinee and night; business good; co. gave satisfaction. Phil Ott co. 4-6. Merry Widow 7.

NIAGARA FALLS.—**ARCADE** (Harry Marcy): Vaudeville March 28-2 drew good houses. Elks' Band Entertainment 29; excellent programme to capacity house.

LOCKPORT.—**HODGE OPERA HOUSE**: Cyclone Minstrels March 29 (local); packed house; giving excellent satisfaction. Under Southern Skies 9. Fluffy Buffet 28.

ROME.—**LYRIC** (Edward J. Gately): Summer pictures and vaudeville opened to packed house March 28-2. Grace Le Rue in Molly May 6. St. Mary's Benefit 6. The Passion Play 7.

HORNELL.—**SHATTUCK OPERA HOUSE** (Charles S. Smith): Henrietta Crossman in Sham 7. Girl from Rector's 11.

PERRY.—**AUDITORIUM** (Max Andrews): The Hunt from U. S. A. March 18. Fluffy Ruf 8-22.

CORNING.—**OPERA HOUSE** (Ernest J. Lynch): Moon (local hospital benefit) March 29, 30 pleased capacity. Our New Minister 6.

WELLSVILLE.—**BALDWIN'S** (Interstate Amusement Co.): The Girl from Rector's 9.

LYONS.—**MEMORIAL** (Burt O. Ohmann): Daniel Boone March 30; fair, to fair house.

NORTH CAROLINA.

ASHEVILLE.—**OPERA HOUSE** (S. A. Schloss): Graustark March 23; very good co. and business. Manhattan Opera co. 28-17; opened to good business in Fra Diavolo. AUDITORIUM (S. A. Schloss): The Land of Ned 4.

GREENSBORO.—**OPERA HOUSE** (S. A. Schloss): Forty-Five Minutes from Broadway March 29; excellent co., to S. H. O.; audience very enthusiastic.

NORTH DAKOTA.

DICKINSON.—**OPERA HOUSE** (Beckhert and Bay): The Wolf March 10 pleased good house. Vesta Berne (Mrs. Leslie Carter) 24; best ever seen here; good house. Shaun Arrow 17 (local talent) pleased packed house.

JAMESTOWN.—**OPERA HOUSE** (Morris Beck): Mrs. Leslie Carter in Vesta Berne March 26; pleased fair house. The Virginian 28.

BISMARCK.—**BIJOU** (E. H. L. Vesperman): Mrs. Leslie Carter in Vesta Berne March 28; delighted large audience.

OHIO.

URBANA.—**CLIFFORD** (Edward Clifford): St. Elmo 7. Third Degree and Field's Minstrels to follow.—ITEM: Quite a number of Urbana folks were so pleased with Billy Clifford in A Girl at the Helm, that they went to Bellefontaine 25 to see it again.—Lester Howard and wife, of St. Elmo, spent Holy Week visiting their old home here.

WILLIAM H. MCGOWAN.

SPRINGFIELD.—**FAIRBANKS** (Harry A. Ketcham, bus.-mgr.): Her Husband's Wife March 28; a delightful comedy, and Mr. Miller received excellent support, to fair business. Lyman Howe 29; very good, to light patronage. Alma, Wo Wohnt Du? 30. The Servant in the House 31. Wolzak-Nelson pictures 1, 2. Cadel Band Concert (local) 5. Lillian Russell in The First Night 9. J. E. Dodson in The House Next Door 13.—**GRAND** (Springfield Theatre Co.): Allen Stock co. and Ethel May 28-2; satisfactory to fair houses. Plays: Anita, the Singing Girl; The Fighting Parson, The Heart of Virginia, The Man Outside, St. Elmo. U. T. C. Down Where the Cotton Blossoms Grow, Man and His Mate; Miss May received very favorable comment for her work as the Mystery Girl.

SANDUSKY.—**THEATRE** (V. O. Woodward): The Sunny Side of Broadway March 22; pleased large audience. The House of a Thousand Candles 28 to fair sized audience. Maybelle Thompson in Little Miss Robinson, Crusoe 29; topheavy house. The Manhattan Stock co. opened a week's engagement 21 to 8. R. O. The following will be presented: Hearts of the Blue Ridge, The Slave Girl, Prisoner of Andover, The Man of Mystery, The Power of the Cross, The Girl and the Gambler, and The Man from Sacramento. The following vaudeville will also be presented: The Great De Vibis, the Russell Sisters, Berlin Parnsworth, Jack Ball, and the Electric Trio.

AKRON.—**COLONIAL** (F. B. Johnson, res. mgr.): A Stubborn Cinderella 9. Underlined: Star in The Church Lady, Bur McIntosh in A Gentleman from Mississippi, The Newswoman, The Traveling Salesman, The Servant in the House, William Collier in A Lucky Star, J. E. Dodson in The House Next Door, David Wardell in The Music Master, The Third Degree, Howe's pictures.—**GRAND** (O. L. Elsler): Ben Hendricks in Ole Olson March 24-28; light business. School days 28-30; school well filled when the roll was called; teacher and pupils gave satisfaction. Strongheart 31-2. Fantastic World 4-6. In Wyoming 7-9.

YONKSTOWN.—**PARK** (John Elliott): Maude Adams in What Every Woman Knows March 14 gave an excellent performance with well balanced co. to S. R. O. St. Columba's Dramatic Club gave an admirable presentation of a screaming farce, The Day After, 28. A Stubborn Cinderella 5. German Stock co. 7.

GRAND (Joseph Shagrin): The Merry Whirl 28-30; an elaborate production and pleased big house. Schooldays, with Herman Timberg, 31-2. In Wyoming 3-5. Strongheart 6-8.

CANTON.—**OPERA HOUSE** (E. E. Rutter):

Warm weather and Holy Week proved a bad combination for Hyde's Theatre Party March 21-26, although the co. pleased those who attended. St. Elmo, A Glided Fool, A Scrap of Paper, and The Mediator being acceptably presented. The Guy Stock 25-2; also pleased light business with At Piney Ridge, Dr. Jekyll and Mr. Hyde, The Mahican, The Vampire, The Cry Baby, and The Rose of the Ranch. Harry Stone in A Stubborn Cinderella 7.

ELYRIA.—**THEATRE** (H. A. Dykeman): Manhattan Theatre co. presented Dora Thorne March 17-19 to fair attendance. The Senator's Daughter 21-22 to better business, followed by Woman Against Woman 24-26, which closed its engagement here because it was not satisfactory; for some reason Elyria does not take kindly to permanent stock. Commencing 28 Eve acts of vaudeville will be given, changed twice a week. The Three Twins (return) 7.

BUCKHORN.—**OPERA HOUSE** (W. F. Gehrisch): Graham Stock co. March 21-26; fair attractions and business with The Stepson, A Fool for Fortune, The Two Orphans, The Runaway Wife, Camille, True Irish Hearts, and A Boy of the Streets. Pennison University Glee Club 31. The County Sheriff stock changed to 4. Ellery 6 (matinee). Lyman Howe (auspicious King's Daughters) 11. Vogel's Minstrels 15.

DAYTON.—**VICTORIA** (William Sander): Love Cure March 21; fine; big house. Henry Miller 23 pleased good audience. Alma, Where Do You Live? 29; good; fair business. Servant in the House 1, 2. Oiga Netherole 6.—**NATIONAL** (Gill Burrows): Woman's Way 28-30; fair; good business. Young Buffalo 31-2. Rose Melville in Sis Hopkins 4-6. Newlyweds and Their Baby 7-9.

POMEROY.—**OPERA HOUSE** (J. M. Kaufman): The Cash Girl March 24 to good business; pleasing performance: Whitlock Davis particularly pleasing. The Chicago Ladies' Orchestra 25 drew a crowded house; programme satisfactory. Paul Gilmore in The Mummy and the Humming Bird 1.

NEW PHILADELPHIA.—**UNION OPERA HOUSE** (A. A. Bowers): Granstark March 24; fair house; pleased. Manhattan Stock co. 4. The Newlyweds and Their Baby 12. Lyman Howe 23. Elks' Minstrels (local) 28, 29.

FORTORIA.—**ANDRES OPERA HOUSE** (Carl Smith): The Man on the Box March 25 to poor business; good performance. The Ferdinand Grahamme co. opened 29 to fair business with The Steppon.

BELLEFONTAINE.—**GRAND** (C. V. Smith): Amden Stock co. March 28-2 opened with Falsely Accused to good business; pleased.—ITEM: Manager Smith is very desirous of securing good stock co. for May.

CRESTLINE.—**OPERA HOUSE** (George H. Beck): Robert Robinson's St. Elmo March 29; fair, to good business. The County Sheriff changed to 6. John W. Vogel's Minstrels 14. Across the Great Divide 28.

MANSFIELD.—**OPERA HOUSE** (Albion and Mansfield): The Man on the Box March 25; pleased good house. William H. Ferris in Montana 30; good house and co. Three Twins 1 and a return engagement 8.

COSHOCOTON.—**SIXTH STREET THEATRE** (John Williams): Granstark March 25; pleased fair house. Lyman H. Howe 28; pleased fair business. Man on the Box 30; pleased good business.

ASHTABULA.—**LYCUM** (S. F. Cook): House of a Thousand Candles March 29; fair; to good business. Kirk's Concert Band 30 gave excellent entertainment to fair business; under auspices of local Owls.

PIQUA.—**MAY'S OPERA HOUSE** (Charles H. May): Polly of the Circus March 28; fair house; good performance. The Third Degree to follow.

TIFFIN.—**OPERA HOUSE** (C. F. Collins): Ye Colonial Stock co. March 28-2; presenting Slaves of the Orient to full house; audience well pleased.

NORWALK.—**GILGER** (W. A. Rose): Polly of the Circus March 28 (return) pleased fair sized patronage; good co. A Stubborn Cinderella 8. A Gentleman from Mississippi 11.

ALLIANCE.—**COLUMBIA** (J. Stanley Smith): Montana March 31. A Stubborn Cinderella 6. Brewster's Millions 14. Lyman Howe 18. Rose Stahl in The Chorus Lady 25.

FINDLAY.—**MAJESTIC** (G. L. Gilbert): The House of a Thousand Candles March 25; good, to poor business. The Soul Kiss 2. Stubborn Cinderella 14. Lyman Howe 20.

PORTSMOUTH.—**GRAND** (C. F. Higley): The Three Twins (return) March 30. St. Elmo 1. The Soul Kiss 6. Lyman Howe 8.

WARREN.—**OPERA HOUSE** (John J. Murray): Home Guard Minstrels March 25 drew well.

DELPHOS.—**SHEETER'S OPERA HOUSE** (F. H. Stump): Two Merry Tramps March 29; good business. Keith Stock co. 4-9.

CIRCLEVILLE.—**OPERA HOUSE** (R. C. Gordon): A Stubborn Cinderella March 29 delighted a fair audience.

OKLAHOMA.

VINITA.—**AUDITORIUM** (W. C. Marrs): Third Degree March 28; excellent co.; good business. St. Elmo 28; good co.; fair business.—ITEM: Auditorium changed hands 1. Butler and Bryd sold the lease to W. C. Marrs, the present manager.

GUTHRIE.—**OPERA HOUSE** (J. M. Brooks): The Prince Chap March 22; good, to fair house. The Widow Jones 29. The Travelling Salesman 3.

MALESTRI.—**BUSBY** (A. B. Estes): St. Elmo March 23; poor business. Prince Chap 24; fair; small house. The Travelling Salesman 31. Dorothy Morton in Widow Jones 1.

SAYRE.—**AUDITORIUM** (B. F. Williams): Fred W. McIntosh presents Lena Rivers March 28; pleased full house.

OREGON.

MEDFORD.—**OPERA HOUSE** (Charles D. Hawdrige): Maud Powell March 18; excellent production the musical treat of the season; fair

warm weather and Holy Week proved a bad combination for Hyde's Theatre Party March 21-26, although the co. pleased those who attended. St. Elmo, A Glided Fool, A Scrap of Paper, and The Mediator being acceptably presented. The Guy Stock 25-2; also pleased light business with At Piney Ridge, Dr. Jekyll and Mr. Hyde, The Mahican, The Vampire, The Cry Baby, and The Rose of the Ranch. Harry Stone in A Stubborn Cinderella 7.

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house. As the Sun Went Down 18; the co. was better than the play; poor house. Norman Hackett 22. The Red Mill 30. Wine, Woman and Song 1. Lambardi co. 5. Gingerbread man 19.—ITEMS: Mrs. Ed Andrews and Mrs. E. E. Gore entertained with a charming reception to Maud Powell after her concert 18.—Medford theatregoers are looking forward to the coming of the Lambardi co. This will be their only stop between Portland and San Francisco.

SALEM.—**GRAND** (John F. Cardray): St. Elmo March 23; pleased a full house. A Stubborn Cinderella 26. The Alaskan 31. The Bed Mill 2. Wine, Woman and Song 7.

PENNSYLVANIA.

SCRANTON.—**LYCUM** (C. L. Durban): The Penalty March 20; Arnold Daly, supported by a very strong and evenly balanced co., gave the first public performance of this new play, by Henry C. Colwell, before a large and very enthusiastic audience. It is powerful and dramatic, and gives a strong example of the evils of divorce and its attendant miseries. The audience was so intensely interested in the work of the players that the gloomy part of the play was overlooked. The piece ran as smoothly as though the co. had been playing it all the season. If one may judge by the enthusiasm of the audience, then the play was a brilliant success here. Hilda Spong as the divorced wife and Arnold Daly as her son shared stellar honors, and were accorded many curtain calls, and at the end of the third act Mr. Daly responded with a neat speech, as did also the author, Henry C. Colwell. He said, in part, that if he ever had another play brought out, he hoped it would have its first presentation in Scranton. The brightest part of the play was the love scene between Arnold Daly and Edna Rose as Gladys Dexter, whose acting of the part was all that could be desired. Dorothy Rossmore as Mrs. Samuel Smythe and Kate Lester as Mrs. Reginald Dexter merit special mention. The others: William Hawley, Scott Cooper, Campbell Gillian, Charles Latte, Charles Riegel and George Spelvin. The play was very elaborately staged. Those who were here from New York to see it were Cohan and Harris, A. L. Erlanger, Mark Kiaw, Frank McKee, Henry W. Savage, William A. Brady, Charles W. Dillingham and a representative of Charles Froehling, Renaldo Wolf, of the New York Telegraph: Acton Davies of the "Evening Telegram"; E. McKay of the "Mail" of New Haven 2, with matinee.—**COLUMBIA** (G. Nelson Loets): The Cherry Blossoms in The Isle of Gasco Gasco 28-30; co. and business excellent. John Perry and Lillie Perry were featured and scored. Edith Meier's singing merits special mention. The Bohemian Burlesques 31-2; co. and business excellent. Andy Gardner and Ida Nicols were featured and received much applause. The Wolzak-Nelson battle. The full fight was the special feature.—ITEMS: Cora Simpson, who is filling an engagement at the Poli the week of 28, is a Scranton girl, and formerly taught in the public schools here. Her many friends, including her former pupils at No. 27 school, gave her a cordial reception.—A curtain entitled Old New Hampshire Home will be given by the Dramatic Club of St. Ann's parish 8, under the direction of Father O'Gwin.

READING.—**ACADEMY** (Phil Levy, res. mg'r.): Lyman Howe pleased three large audiences March 25, 26, with matinees 28. Helen Grayce inaugurated a two weeks engagement early, associated with a failed performance of Channing Pollock in The Bishop's Carbuncle at the matinee 28. Her repertoire for the first week included: When We Were Young 28. Her success in the role of the young wife, Marion Kirby made a distinct personal success, as was evidenced by instant curtain calls that were not satisfied until she alone acknowledged the plaudits. She is a worthy successor to Helen Ware. George Sumner as the lawyer, was wholly admirable. Gladys James was very effective in the famous "third degree" scene. Alfred Moore, as Captain Clinch, George Seybold, Lawrence Eddinger, Frederick Malcolm, John Hanley, Jack Bradley, Irene Oshier, Eleanor Lyons. From a dramatic viewpoint, it was one of the truly notable events of the season. Helen Grayce co. in repertoire 4-9. Reading Press Club testimonial benefit 18. Vaudeville (local) for benefit of Public Playgrounds 14.

ALLEGTON.—**LYRIC** (W. E. Worm): Lyman Howe March 18, with matinees, drew good business. The American Idea drew two full houses 28; Trixie Friganza as Mrs. Wax-

tanner scored her usual hit; the leading rains are all in good hands, and the performance gave excellent satisfaction. The local F. O. E. Minstrels gave their annual performances 29, 30; attracting satisfactory business; the boys did themselves credit. Polka of 1909 2. Henrietta Crossman in Sham 4. Final Settlement 7. Allentown Band Concert 8. Dale and Boyle, two vaudeville artists of the Keith and Proctor's Circuit, who spent several days with the parents of Mr. Dale, left for Washington 28 to appear at Chase's Theatre. Lockwood and Bell of this city, have the best wishes of their

JOHNSTOWN.—**CAMBRIA** (H. W. Scherer): Stanley Ketchell and co. March 28. Folies of 1909 29; splendid attraction and business. The Frolicsome Lamb 30. How's Pictures 2. The Third Degree 6.—**MAJESTIC** (M. T. Boyle): Majestic Stock co. 18 for an indefinite period, and will present When We Were Twenty-One, The Private Secretary, Secret Service, Charlie's Aunt, The Girl of the Golden West, The Man from Mexico, My Friend from India, Prisoner of Zenda, Graustark, The Christians, When Knighted Was in Flower, Dr. Jekyll and Mr. Hyde, East Lynne, The College Window, The Snow Man, The Shamus, Shenandoah, The Cowboy and the Lady, Mrs. Temple's Telegram, Shore Acres, and The Charity Ball.

WILKES-BARRE.—**OPERA HOUSE** (Harry A. Brown): Mortimer Snow Stock co. in The Shadow Behind the Throne March 21-26; good, to good business. Same co. in The House of a Thousand Candles 28-2; good, to fair business.—**LAUREL** (Local): Louis H. Baker starring Night and Night 24-26; pleased fair business. Nelson and Wilson 27; pictures and the Bohemian Burlesques 28-30; good, to good business. Cherry Blossoms 31-2. Fay Foster co. 4-6. The Ducklings 7-9. Wine, Women and Song 11-12. Billy Watson's Beef Trust 14-16. Sam T. Jack's 18-20. Yankee Doodle Girls 21-23. Frolicsome Lamb 23-27. Talk of the Town 28-30.

SUNBURG.—**CHESTNUT STREET OPERA HOUSE** (J. Frank Byrd): The Girl from Rector's March 24; pleased a large audience. Cora Beach Turner as Lonte Sedaine was well received; Harry Pauli, George Simpson, Richard Warner, J. S. Murray, Alice Endres, Florence Howard, Edward S. Thompson, Florence Foster, Evelyn Wayne, George Seaton and John Bayer all deserve special mention for their clever work. This Woman and This Man 1. The Apollo Concert Co. (local) 6. St. Elmo 7. Channing Kleffle Stock co. 11-16.

BUTLER.—**MAJESTIC** (George N. Burkhalter): A Gentleman from Mississippi March 28; excellent co.; delighted large house; James Stevens as the Senior Senator, Robert A. Fisher as William H. Langdon, Junior Senator, Hans Robert as Bud Haines, Olive Harper as Mrs. Spangler, Leah Baird as Carolina Langdon, and William Forestell as Charles Norton merit special mention. Eillary's Band 34. Lyman Howe 25. Valentine and pictures 4-9.

FRANKLIN.—**OPERA HOUSE** (John Mills): Vaudeville and Fun in a School Room March 24-26; good house the first night, but would have to use a magnifying glass to find any one after that. A Gentleman from Mississippi 28; very good, to large audience. The Devil's Disciple and The Girl from Rector's 19. The Three Twins 18. Madame Schumann-Heink 19.

HARRISBURG.—**MAJESTIC** (N. C. Mirick): Lyman Howe March 28; 30; attendances fair; fine views and drew much applause. Folies of 1909, with Eva May 21. The Captain of Plimmon, by Charles Indian School 23. Third Degree 2. Black Patt 4.—**AUDITORIUM** (P. Magaro): Sam T. Jack's Own co. 21-26; fair business. Vaudeville and pictures 28-2 drew fair business.

HAZELTON.—**GRAND** (J. B. Bassinger): The Wolf Hopper in A Matinee 1. Hazelton 23; won the complete approval of a capacity house; it is one of the most cleverly staged productions of the year; the cast is most satisfactory and gave a performance which ranks as one of the best ever seen in this city. Dick Turpin 6, 7. A Gentleman from Mississippi to follow.

BERWICK.—**P. O. S. OF A. OPERA HOUSE** (Cyrus Smith): The Final Settlement March 29; fair house; good co. The Gibson Family Reunion, by home talent, benefit, 30, 31; good houses. La Fayette Glee Club 2. Y. M. C. A. Star Course. Howell-Kieft Stock co. 4-9; return; presented: Dora Thorne, Slaves of the Orient, Child of the Regiment, The Mountain Idyl, Sabio, The Day of Judgment, and Cast 28-2.

PITTSTON.—**BROAD STREET** (Thomas M. Gibbons): Lyman H. Howe 12-18.—ITEM: B. P. O. E. Lodge, No. 382, held open house in their new quarters March 31, and entertained several hundred visitors, who were very favorably impressed with the new home. Openheim's Orchestra furnished the music, and Miss Quinn was the caterer.

ST. MARYS.—**TEMPLE** (J. S. Spier): Vaudeville and motion pictures March 28-30; very good, to full house each night. The Girl

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from Rector's 81; excellent, to good business. Vanderville and moving pictures 8-9. The Mayor of Tokio (local) 11.

CONNELLSVILLE.—**SOISSON** (Fred Robins): The Soul Kiss, matines and night, March 21; pleased, to good business. Elton Stock co. 22; concert, to fair attendance. A Moch Trial 21; under auspices Y. M. C. A. Williams' Ideal Burlesques 5. The Man on the Box 9. Our New Minister 15.

BRODFOORD.—**THEATRE** (Jay North): Miles' Animal Circus, Gingers and Brown, Dancing Shack, McGrath and Yoema, and pictures March 22-30; attracted large business. Erie and Leo, Yackley and Bunnell, Walker Daniels and the Marriot Twins 31, 1. The Girl from Rector's 2. Schumanns-Holmes 14.

TARENTUM.—**NIXON** (G. N. Reed): The Camera Phone March 23-24; canceled. Soul Kiss 25; pleased, good business. Man on the Box 27. Our New Minister 11. This Woman and This Man 15. Call of the Wild 19. St. Elmo 26. Graustark 30.

DUBOIS.—**AVENUE** (A. P. Way): The Soul Kiss co. presented The Soul Kiss March 24; to good business. Ben Grinnell, as Memphis, with Miles, Pertina, the European dancer, were easily the stars, and deserve especial mention for clever work.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (L. J. Flack): The Girl from Rector's March 26; to fair sized audience. The Final Settlement 31. Lyman Howe 8. Our New Minister 7. A Gentleman from Mississippi 9.

WEST CHESTER.—**OPERA HOUSE** (J. F. Small, res. mgr.): Pictures and vaudville March 20-24. Lyman Howe 24; pleased, large and well pleased house. Amateur Minstrels 31.

POTTSSTOWN.—**OPERA HOUSE** (F. C. Haugier): This Woman and This Man March 28; good co.; fair business. The Third Degree 29; the performance; moderate patronage. Yankee Doodle Girls 4.

POTTSVILLE.—**A CAD E MY** (Charles Haussmann): Lyman Howe 29; fine; to good business. Moulin Rouge Girls 29; satisfied paying house. Fantasia (local) 31-2. Black Patti 8 canceled.

PUXSETTAWNEY.—**JEFFERSON** (Mitchell and Neal): Ole Olson March 17; fair; to small audience. The Soul Kiss 23; good; fair business. A Gentleman from Mississippi 8.

NORRISTOWN.—**OPERA HOUSE** (G. M. Southwell, res. mgr.): The Third Degree March 18; pleased, a large audience; good co. The Goddess of Liberty 1.

CHAMBERSBURG.—**ROSEDALE OPERA HOUSE** (Frank A. Shinbrook): The Call of the Wild March 30; good co.; fair business. Graustark 11. Jolly American Tramp 17.

CARBONDALE.—**OPERA HOUSE** (J. P. Monahan, res. mgr.): Our New Minister 1. Moulin Rouge Girls 2. A Trip Through Africa 8.

MAHANOY.—**CITY OPERA HOUSE** (W. Kaler): This Man and This Woman March 29; good; to well pleased audience. St. Elmo 1. Cohen and Harris 14.

SHARON.—**OPERA HOUSE** (G. B. Swarts, res. mgr.): Williams' Ideals Burlesque co. March 29 did good business; fair co.

WASHINGTON.—**NIXON** (C. D. Miller): Heels 2. Man on the Box 4.

WELLSBORO.—**BACHE AUDITORIUM** (Darit and Dart): Beverly 13.

MEADVILLE.—**ACADEMY** (Reis Circuit): The Girl from Rector's 7.

RHODE ISLAND.

PAWTUCKET.—**BIJOU** (David R. Buffington): The Bijou Stock co. in the House of a Thousand Canaries 28-2; to good business. Kathryn Shay gave a first class portrayal of Marion Devereux. Ada Greenhalgh was good as Gladys Olivia. Henrietta Basler as Sister Theresa was excellent. Earl Simmons gave an excellent impersonation of John Glenarm, the grandson. Howard Benson's conception of John Marshall Glenarm was very good. William Barwald as Arthur Pickering was excellent. Bob McClung made a hit as Larry Donavan. Albert Lando did a fine piece of work as Bates. Henry Hebert as Rev. Stoddard. James H. McLaughlin as the sheriff. Fred Sutton as Morgan were good. Bob McClung deserves special mention for staging. Winchester 4-9.—ITEM: Leah Hallack is taking a week's rest and will probably visit some of her many friends.

NEWPORT.—**OPERA HOUSE** (Ellis B. Holmes, res. mgr.): Henrietta Croson in Sham March 31. The Soul Kiss 1. Charles Grapewin in Above the Limit 2. Creator's Band 4 (matines).

SOUTH CAROLINA.

ORANGEBURG.—**A CAD E MY** (J. M. O'Dowd): Crescent Comedy co. March 21-23 in The Maid and the Man, Bailes, and St. Elmo; very fine, to good business. The White Squaw 24; deserved S. B. O. Crescent Comedy co. 25, 26. Graustark 28; St. B. O. 27.—ITEM: It few good attractions would come in now they would get big business.—Little Horton, member of the Crescent Stock co., reported Saturday from the hospital at Charleston, S. C., where she had a very critical operation performed, she would be able to fill her position soon.—Manager O'Dowd was lucky to have Joseph and William Jefferson to open the season and Graustark to close it.

NEWBERRY.—**CITY OPERA HOUSE** (Barhardt and Baxter): The Pickert Stock co. March 21-23 in Moths, Hello, Bill, and St. Elmo; very fair co.; to poor business. Tempest and Sunshine 6.—ITEMS: The season being about over, this house will be thoroughly improved and renovated.—Messrs. Barhardt and Baxter have already booked a number of attractions for next season, and will continue to give Newberry the very best to be had.

COLUMBIA.—**THEATRE** (F. L. Brown): White Squaw March 23; to small house. Forty-Five Minutes from Broadway 24; large house. Graustark 26; fair, to fair business. Two Confederates 30; pleased fair sized house. Marie Cahill 4.

CHARLESTON.—**ACADEMY** (Charles R. Matthews): White Squaw March 25; pleased a small audience. Glass Stock co. 28-2; opened with The Cutest Little Girl in Town, to St. B. O. Marie Cahill 31. King Dole 6. Three Twins 28.

GREENVILLE.—**OPERA HOUSE** (B. T. Whitmore): White Squaw March 22; delighted good business. Graustark 24; excellent; to full house. Crescent Stock co. 28-2.

FLORENCE.—**AUDITORIUM** (F. Brand): Graustark March 30.

SOUTH DAKOTA.

SIOUX FALLS.—**NEW THEATRE** (Fred Becker): G. P. Walker presented English Playgoers in As You Like It March 20 to good business. Ole Theobald 21, violinist, pleased a fair house. Moving pictures and vaudville 22-23 to good business and pleased. Wyoming 27. St. Elmo 28. Polly of the Circus 30.

YANKTON.—**NEW THEATRE** (M. W. Jecks): The Sheriff of Sandy Fork March 28; big business; pleased. An Innocent Widow 28; to poor business. Polly of the Circus 28; excellent performance; good business. St. Elmo 2. The Top o' th' World 4.

TENNESSEE.

CHATTANOOGA.—**ALBERT** (P. B. Albert): Graustark March 21 pleased small business. J. E. Dodson in The House Next Door 2. —**BIJOU** (O. A. Neal): The Gift from U. S. A. 21-29 pleased fair business. Sal, the Circus Girl, 28-2. Stephan Longfellow in the Bishop's Carriage 4-9.

KNOXVILLE.—**STAUB'S** (Fritz Staub): J. E. Dodson in The House Next Door 4. King Dodo 11. The Old Homestead 12.—**BIJOU** (Fred Martin): Opened to big business and delighted audience with Stephanie Longfellow in The Bishop's Carriage 28-2.

BRISTOL.—**HARLING OPERA HOUSE** (C. M. Brown): Cutler's Stock co. March 28-2; fine business.

TEXAS.

GALVESTON.—**OPERA HOUSE** (Charles T. Brian): Primrose Minstrels 6; fairly good business. Sir Hopkins 7; pleased medium sized audience. Kelcey and Shannon in The Thief 8; good co. and business. Wright Lorimer in The Shepherd King 11-13; excellent presentation; business good. King Dodo 15; to well liked business. Prince of To-night 26; very good performance and business. Albert Taylor Stock co. 27-29; pleased fairly, good business. David Garrick will be presented as a benefit for Manager Brian 1.—ITEM: The People's Majestic has been leased to Mr. Bachs and will hereafter be known as the Orpheum; matinées daily and two performances each evening.

EL PASO.—**CRAWFORD** (Frank Rich): Vaudville pleased good business March 21-26. Dark 28-2. —**MAJESTIC** (Frank Rich): Bugle-queen, by Fritz Field, assisted by Winne Williams, and Mildred Manning, drew fine business 21-26.—**HAPPY HOUR** (Howard Fog): Pictures, vaudville, songs and dances 21-26; one of the best bills seen here; drew big.

TULIA.—**OLYMPIC** (Ford and Rascoe): St. Elmo 6. Prince of His Race 14.—ITEM: This house has seating capacity for 575, and is centrally located in a town of 3,000, with many nearby towns to draw from. Good railroad service and business conditions are favorable.

WACO.—**AUDITORIUM** (Jake Garfield): Henry Woodruff in The Prince of To-night March 24; excellent performance to crowded house.—ITEM: This closed the season.

MCKINNEY.—**OPERA HOUSE** (Jesse Warren): This house was totally destroyed by fire March 28. Owners were J. S. and S. D. Heard. House will not be rebuilt.

AUSTIN.—**HANCOCK OPERA HOUSE** (George H. Walker): Henry Woodruff in The Prince of To-night pleased packed house.

CLEBURNE.—**LUCILLE** (Thompson and Cobb): The Wren Trio March 21-23; made hits to capacity.

GRÖNSBECK.—**OPERA HOUSE** (B. L. Lenamon): The Old Clothes Man 4.

VERMONT.

MONTPELIER.—**BLANCHARD OPERA HOUSE**: A Night Off 1 (local).—ITEMS: This performance will mark the permanent closing of this house, as it is planned to turn the building to commercial purposes.—Consequently the city will be without an Opera House, although there is a rumor abroad that a new house will soon be erected. This city has always been generous in its appreciation of the theatre.—The Blanchard was opened by the Arthur Behan co. in 7-20-8 on Aug. 24, 1885.

VIRGINIA.

RICHMOND.—**ACADEMY** (Leo Wise): William H. Crane in Father and the Boys March 31.—**BIJOU** (C. J. McKee): Checkers in The Joy Riders 4-9.—**COLONIAL** (E. P. Lyons): Bill 28-2. The Seven Manhattan Minstrels, George Barron, Goldie Reinhardt and co., and pictures, to capacity.

WINCHESTER.—**AUDITORIUM** (F. H. Hobbs): The Land of St. Nel March 22; pleased large audience. McNeil reported: The Call of the Wild 5.—**EMPIRE** (J. H. Henry): Opened for Summer vaudville and motion pictures 21; business has been very good.

WASHINGTON.

HOOQUAM.—**THEATRE** (F. G. Foster): Mack-Swain Stock co. in Divorcee March 15; pleased to S. R. O. May Robson in Jejuvenance of Aunt Mary 28 canceled owing to illness of May Robson. Elk's Minstrel 4 and 7. Wine, Woman and Song 27.—**GRAND** (H. B. Faust le Roy): Vanderville 14-27 to good business.—**NOVELTY** (F. J. Connors): Dark.

WEST VIRGINIA.

WHEELING.—**COURT** (E. L. Moore): Politics of 1909 March 28, with Eva Tanguay; ple and S. R. O. Polly of the Circus 1, 2.—**VIRGINIA** (Charles A. Feinler): Strongheart 28-30; good business.—**OPERA HOUSE** (Charles A. Feinler): Grand Stock 28-30. Human Hearts: S. R. O. Fight for Liberty 31-2. The Bondman 4-6. At Cosy Corners 7-9.—**APOLLO** (H. W. Rogers): Rialto Bounders 24-26; S. R. O. Irwin's Gibson Girls 28-30; good business. Fads and Follies 4-6. Great Star and Garter co. 7-9.

CLARKSBURG.—**OPERA HOUSE** (C. W. Binnings): A Gentleman from Mississippi March 15; excellent performance, to good house. The Cat and the Fiddle 17, matines and night, and to good business. The Soul Kiss 30. Grandstock 1.

PARKERSBURG.—**CAMDEN** (W. B. Kenney): A Stubborn Cinderella March 30; pleased good business. The Soul Kiss 2. The Three Twins 4. Polly of the Circus 6.

WESTON.—**CAMDEN OPERA HOUSE** (Whelan and Edwards): Widow McCarty March 29; poor co. and business.

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French Dramatic co. (Paul Marcel) 28-2; to good business and pleased.

LONDON, ONT.—**OPERA HOUSE** (J. D. Eagan): The Time, the Place and the Girl March 25; two performances to good business and pleased. The Servant, Widow 25; enjoyed Florence Gear in Fluffy Ruffles 31. Henry Miller's Associate Players in The Servant in the House 1, 2. Jack Straw, by local amateurs, 6. The Girl Question 7. The Climax 8, 9.

BRANTFORD, ONT.—**OPERA HOUSE** (F. C. Johnson): The Time, the Place and the Girl March 24; pleasing performance; to fair business. Fluffy Ruffles, to fair business, 30. Phil Maher Stock co. 4-10. The Armories (local) gave a concert 29, assisted by Margaret Keyes, New York, to good house and pleased a critical audience.

QUEBEC, QUE.—**AUDITORIUM** (J. H. Aion, res. mgr.): Madame Donida March 31. Quebec Symphony Orchestra 1. The Merry Widow, 4, 5. Italian Grand Opera co. 6, 7. Creators' Band 8, 9. French Stock co. 11 for two weeks.

WINNIPEG, MAN.—**GRAND** (Kelly and Howe): San Francisco Opera co. in Fantasia March 25-30; pleased; to good business. The Strollers 30.

DATES AHEAD

Managers and agents of traveling companies and correspondents are invited to this department each week. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

AUBURN THE GREAT DIVIDE: Angola, Ind. 6. Auburn 7. Hartford City 9. Farmland 11. Decatur 12. Ridgeville 13. Portland 14. Celina, O. 15. New Bremen 16.

ADAMS, MAUDIE (Charles Frohman, mgr.): Chicago 27-April 9.

ALABAMA THEATING CO.: So. Bend, Wash. 5. ALABAMA VIOLIN (Linton and Co.): Baltimore, Md. 4-9. Boston, Mass. 11-22.

ALMA, WO WOHNST DU (Co. A: Adolf Philips, mgr.): Milwaukee, Wis. 8-9.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Philadelphia, Pa. 4-10.

ARLINS, GEORGE (Harrison Grey Fiske, mgr.): St. Louis, Mo. 3-9.

ARSENES LUPIN (Chas. Frohman, mgr.): Jackson, Mich. 5. Ann Arbor 6. Detroit 7-8. AS TOLD IN THE HILLS (W. F. Mann, prop.): Ironton, Mo. 8. Elvira 6. Design 1. Flat River 8. Farmington 9. Bonne Terre 11. De Soto 12.

BARRIER, THE (Klaw and Erlanger, mrs.): Philadelphia, Pa. March 31—Indefinite.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31-April 23.

BELEW, KYLIE (Charles Frohman, mgr.): Philadelphia, Pa. 28-April 9.

BEN-HUR (Klaw and Erlanger, mrs.): Brooklyn, N. Y. 4-6.

BEVERLY (Western: A. G. Delamater and Wm. Norris, Inc., mrs.): Champaign, Ill. 5. Terra Haute, Ind. 6. Kokomo 8. Anderson 9. Ft. Wayne 10. Bluffton 11. Upper Sandusky, O. 12. Ashland 13. Youngstown 14. Gerry, Pa. 15. Jamestown, N. Y. 16.

BLAIR, EUGENE: Philadelphia, Pa. 28-April 9.

BREWSTER'S MILLIONS (Cohan and Harris, mrs.): Springfield, Ill. 8-9. Peoria 7-9.

BROWN, KIRK (J. T. Macaulay, mgr.): Salem, Mass. 4-9. Portland, Me. 11-18.

BURKE, BILLIE (Charles Frohman, mgr.): Boston, Mass. 28-April 9.

CHECKERS (Star and Havlin, mrs.): Baltimore, Md. 4-9.

CITY, THE (The Shaperts, mrs.): New York city Dec. 21—Indefinite.

CLANSMAN, THE (George H. Brennan, mgr.): Peoria, Ill. 3-6. Springfield 7-9. Kansas City, Mo. 10-18.

CLIMAX, THE (Coast: M. Osterman, mgr.): San Francisco, Cal. 21-April 9.

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CLIMAX, THE (Western; Joseph B. Glick,
mgr.); St. Joe, Mo., 4, 5, Hastings, Neb., 6.
Lincoln 7, S. Beatrice 9, Atchison, Kan., 10.
Nebraska City, Neb., 11, Marysville, Mo., 12.
Trenton 13, Ottumwa, Ia., 14, Ft. Madison
15, Burlington 16.

COLLIER, WILLIAM (Charles Frohman, mgr.);
New York city Jan. 18-April 9.

COMMUTERS, THE (Henry B. Harris, mgr.);
Buffalo, N. Y., 11-16.

COUNTIES, CATHERINE; Grand Rapids, Mich.,
10-16.

COUNTY SHERIFF (Wee and Price's); Bucy-
rion, O., 5, Crestline 6, New London 7, Wel-
lington 8, Lorain 9.

CRANE, WILLIAM H. (Charles Frohman,
mgr.); Washington, D. C., 4-9, New York
city 11—Indefinite.

CROSSMAN, HENRIETTA (Maurice Campbell,
mgr.); Pittsburgh, Pa., 4-9.

DALY, ARNOLD (Cohan and Harris, mgrs.);
Baltimore, Md., 4-9.
DODGE, SANFORD (B. S. Ford, mgr.); San
Angelo, Tex., 6, Brownwood 7, Albany 8,
Stamford 11, Haskell 12, Seymour 13, Hen-
rietta 15, Vernon 16.

DODSON, J. E. (Cohan and Harris, mgrs.);
Lexington, Ky., 5, Evansville, Ind., 6, Louis-
ville, Ky., 7-9.

DONALDSON, ARTHUR (Hill and Yale,
mgrs.); Ft. Wayne, Ind., 6, Elkhart 6, South
Bend 7, Elgin 8, S. Joliet 9, Waukegan 10,
Racine, Wis., 11, Belvidere, Ill., 12, Beloit,
Wis., 13, Freeport, Ill., 14, Clinton 15, Mo-
line 16.

DREW, JOHN (Charles Frohman, mgr.); St.
Louis, Mo., 4-9.

EAST LYNNE (Joseph King, mgr.); Columbus,
O., 4-6, Grand Rapids, Mich., 7-9, Milwaukee,
Wis., 10-16.

EDESON, ROBERT (Henry B. Harris, mgr.);
Spokane Wash., 5, Wallace, Ida., 6, Missoula,
Mont., 7, Helena, 8, Butte 9.

ELL AND JANE (Harry Green, mgr.); Batavia,
Ia., 8, Birmingham 9, Roseville, Ill., 10,
Akron 16.

FATAL WEDDING (Frank Gazzolo, mgr.);
Detroit, Mich., 10-16.

FAVERHAM, WM. (The Shuberts, mgrs.);
Detroit, Mich., 4-9.

FIGHTING FABSON (W. F. Mann, prop.);
Caro, Ill., 5, Union City, Tenn., 6, Hickman,
Ky., 7, Trenton, Tenn., 8, Jackson 9, Hos-
kins 11, Olneyville 12.

FIGGEE, MRS. (Harrison Grey Fiske, mgr.);
New York City March 28-April 23.

FORTUNE, HUNTER (Cohan and Harris,
mgrs.); New York city Sept. 4—Indefinite.

FORTUNE, HUNTER (Cohan and Harris,
mgrs.); Chicago, Ill., Dec. 26—Indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.);
Chicago, Ill., Dec. 27—Indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and
Grismer, mgrs.); Cincinnati, O., 8-9.

GEORGE, GRACE (Wm. A. Brady, mgr.); New
Orleans, La., 4-9.

GIRL FROM U. S. A. (Eastern; Harry Scott,
mgr.); Bonville, N. Y., 5, House 7, Seneca
Falls 8, Geneva 9, Albion 11, Medina 12,
Lockport 13, Batavia 14, Perry 15.

GIRL OF THE MOUNTAINS (O. H. Way,
mgr.); Pt. Huron, O., 5, Sandusky 6, Put-in-Bay 7.

GLASER, VAUGHAN (St. Elmo); Detroit,
Mich., 3-9.

GRAUSTARK (Eastern; Baker and Castle,
mgrs.); Brooklyn, N. Y., 4-9, Newark, N. J.,
11-16.

GRAUSTARK (Southern); Wilson, N. C., 8,
Rocky Mt. 8, Henderson 7, Durham 8, Raleigh
9, Charlotte 11, Salisbury 12, Winston-Salem
13, Greensboro 14, Danville, Va., 15, Lynch-
burg 16.

GRAUSTARK (Central); Bockhannon, W. Va.,
5, Elkins 6, Parsons 7, Cumberland, Md., 8,
Hagerstown 9, Chambersburg, Pa., 11, Freder-
ick, Md., 12, Annapolis 13, Columbia, Pa.,
14, Lancaster 15, Harrisburg 16.

GREAT DIVIDE, THE (Special); Henry Miller
Co.); Kansas City, Mo., 3-9, Ft. Scott, Kan.,
11, Springfield, Mo., 12, Carthage 13, Joplin
14, Muskogee, Okla., 15, McAlester 16.

GREET PLAYERS (Ben Greet, mgr.); New
York city Feb. 21-April 30.

HACKETT, JAMES K.; New York city 4-9,
Brooklyn 11-16.

HANFORD, CHARLES B. (F. Lawrence Walk-
er, mgr.); Leadville, Colo., 5, Canon City 6,
Pueblo 7, Colorado Springs 8, North Platte,
Neb., 11, Kearney 12, Grand Island 13, Co-
lumbus 14, Lincoln 15, 16.

HANS HANSON (Logie Bess, mgr.); Salem,
Ill., 5, Odin 6, Hannibal 7, Patoka 8.

HARVEST MOON (Charles Frohman, mgr.);
Boston, Mass., March 20-April 9, Chicago,
Ill., 11-25.

HIGGINS, DAVID (E. D. Stair, mgr.); Den-
ver, Colo., 3-9.

HILLIARD, ROBERT (Frederic Thompson,
mgr.); New York city 4-9.

HILLIE, MABEL (Liebler and Co., mgrs.); Bos-
ton, Mass., April 9, Chicago, Ill., 11-16.

HODGE, WILLIAM (Liebler and Co., mgrs.);
Boston, Mass., Jan. 3—Indefinite.

HOUSE OF A THOUSAND CANDLES (Bowland
and Gaskell, mgrs.); Billings, Mont., 5, Miles
City 7, Glendale 8, Dickinson 9, Mandan, N.
D., 10, Bismarck 12, Jamestown 13, Farro 14,
Grand Forks 15.

IMSON, BURT; Outlook, Sask., 4-7, Eyebrow
8, 9.

IN OLD KENTUCKY (A. W. Dingwall's);
Washington, D. C., 4-9.

IN THE BISHOP'S CARRIAGE (Baker and
Castle, mgrs.); Chattanooga, Tenn., 4-9, Nash-
ville 11-16.

IN WYOMING (H. E. Pierce, mgr.); Youngs-
town, O., 4-6, Akron 7-9, Philadelphia, Pa.,
11-16.

IRISH SENATOR (Jas. L. McCabe, mgr.);
Hartville, W. Va., 5, Dodgeville 6, Monroe 7,
Broadhead 8, Evansville 9, Stoughton 11, Ed-
dleton 12, Delavan 14, Elkhorn 15, Burlington
16.

IRVING, LAURENCE, AND MABEL, HACK-
NEY (The Shuberts, mgrs.); New York city
April 13—Indefinite.

IRWIN, MAY (Liebler and Co., mgrs.); Cleve-
land, O., 4-9.

ISHMAEL (Omaha, Neb., 3-6).

IS MATRIMONY A FAILURE? (David Belasco,
mgr.); Hartford, Conn., 5, Worcester, Mass.,
6, Brooklyn, N. Y., 11-16.

JUST A WOMAN'S WAY (E. F. Krever, mgr.);
Lebanon, O., 5, Loveland 6, Hillsboro 7, New
Berlin 8, Washington Court House 9, New
Union 10.

KIDNAPPED FOR A MILLION (Eugene Perry,
mgr.); Paterson, N. J., 6, McFall 7, Hop-
kins 8, Burlington Junction 9.

LADY FROM LOBSTER SQUARE (B. E. For-
rester, mgr.); New York city 4-9—Indefinite.

LILY, THE (David Belasco, mgr.); New York
city Dec. 23—Indefinite.

LIMPER, WRIGHT (Wm. A. Brady, mgr.);
Memphis, Tenn., 4-9.

MCNAMEE, X. (Henry W. Savage, mgr.); New
York city Feb. 2—Indefinite.

MAN OF THE HOUR (Western; Brady and
Grismer, mgrs.); La Fayette, Ind., 5, Craw-
fordville 6, Frankfort 7, Logansport 9, An-
derson 11, Muncie 12, Marion 13, Wabash 14,
Huntington 15, Ft. Wayne 16.

MAN ON THE BOX (Monte Thompson, mgr.);
McKeesport, Pa., 6, Greensburg 7, Connell-
ville 9.

MANNERING, MARY (The Shuberts, mgrs.);
New York city Feb. 8—Indefinite.

MASON, JOHN (The Shuberts, mgrs.); New
York city March 28—Indefinite.

MEADOWBROOK FARM (W. F. Mann, prop.);
Lewisburg, Tenn., 5, Pulaski 6, Mt. Pleasant
7, Columbia 8, Springfield 9, Elkin, N.C., 11,
Drakesboro 12.

MELVILLE, ROSE (J. R. Sterling, mgr.);
Dayton, O., 4-6, Columbus 7-9, Wheeling, W.
Va., 11-15, Youngstown, O., 15-17.

MILLER, HENRY (St. Louis, Mo., 4-9.

MISS PATSY (Henry W. Savage, mgr.); Water-
loo, Ia., 5, Cedar Rapids 6, Clinton 7, Davenport
8, Des Moines 9, Omaha, Neb., 10-15,
Lincoln 14, Topeka, Kan., 15, St. Joe, Mo.,
16.

MONTE CRISTO (Klimt and Gazzolo, mgrs.);
Montreal, P. Q., 4-9, Boston, Mass., 11-16.

MOTHER (William A. Brady, mgr.); Chicago,
III., March 28-29.

MRS. WIGGS OF THE CABBAGE PATCH
(Liebler and Co., mgrs.); Milwaukee, Wis.,
4-9.

NAZIMOVA, MADAME (The Shuberts, mgrs.);
New York city 4—Indefinite.

NETHERSOLE, OLGA (Wallace Munro, mgr.);
Indianapolis, Ind., 5, 6, Dayton, O., 7, Os-
burn 8, 9.

NRHIS, WILLIAM (A. D. Delamater, mgr.);
Chicago, Ill., March 28—Indefinite.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.);
Chicago, Ill., 27 April 8, Milwaukee, Wis.,
10-13, Oakdale 14, Appleton 15, Madison 16.

OLD CLOTHES MAN (Gilson and Bradish,
mgrs.); Grossbeck, Tex., 5, Teague 6, Paler-
tine 7, Jacksonville 8.

OLD HOMESTEAD (Frank Thompson, mgr.);
Atlanta, Ga., 4-6, Montgomery, Ala., 7, Bir-
mingham 8, 9.

OLLY, MARINETTA (The Shuberts, mgrs.);
New York city March 23—Indefinite.

O'HARA, FIRKE (Al. McLean, mgr.); St.
Louis, Mo., 3-9, Alton, Ill., 10, Moberly, Mo.,
11, Ottumwa, Ia., 12, Des Moines 13, 14,
Austin, Minn., 15, St. Paul 17-20.

OUR NEW MINISTER (Harry Doel Parker,
mgr.); Elmira, N. Y., 5, Corning 6, Williams-
port, Pa., 7, Lock Haven 8, Altoona 9,
Johnstown 11, Greensburg 12, Connellsville 13,
Uniontown 14, Steubenville 15, Beaver 16,
Liverpool 17.

PATRICK OF COUNTRY KIDS (Eastern; C. Jay
Shaw, mgr.); Cobden, Ill., 5, Murphysboro,
Herrin 7, Chatsworth 8, Pinneyville 9,
New Athens 11, Virden 12, Greenfield 13,
Carrollton 13, Chapin 14, Pittsfield 15, Ed-
wardsville 16.

PAIR OF COUNTRY KIDS (Frank W. Link,
mgr.); Wells, Minn., 5, Sheldon, Ia., 7, Sioux
Falls, S. D., 10, Canton 11, Sioux City, Ia.,
16.

POYNTER, BEULAH (H. J. Jackson, mgr.);
Worcester, Mass., 4-9.

PATTON, W. B. (J. M. Stont, mgr.); Columbia,
Mo., 7, Jefferson City 8, Alton, Ill., 9.

PIERRE OF THE PLAINS (A. H. Woods,
mgr.); Jersey City, N. J., 4-9.

POLLY OF THE CIRCUS (Fred Bechtel,
mgr.); Owatonna, Minn., 5, Rochester 6.

PRINCE CHAR (Fred B. Hoodley, mgr.);
Louisville, Ky., 5-9, St. Louis, Mo., 10-16.

ROBERTS, FLORENCE (The Shuberts, mgrs.);
Los Angeles, Cal.—Indefinite.

ROBERTSON, FORBES (The Shuberts, mgrs.);
New York city Oct. 4-April 9.

ROBBIN, MAY (Everett, Wash., mgr.); Everett,
Wash., 5, Portland, Ore., 6, San Francisco,
Cal., 11-22.

ROUND UP (Klaw and Erlanger, mgrs.); Oak-
land, Calif., 5-7, San Jose 9, 10.

ROYAL SLAVE (George H. Bobb, mgr.); Des
Moines, Ia., 5, 6, Omaha, Neb., 7-9, Musca-
tine, Ia., 10, Letts 11, Brighton 12, Rich-
mond 13, Wayland 14, Winfield 15, Morning-
Sun 16, Cedar Rapids 17.

RUSSELL, LILLIAN (Joseph Brooks, mgr.);
Detroit, Mich., 4-6, Lips, O., 7, Dayton 8,
Springfield 9.

SCOTT, OTYL (The Shuberts, mgrs.); New
York city Dec. 6—Indefinite.

SEERVANT IN THE HOUSE (Henry Miller,
mgr.); Grand Rapids, Mich., 5-8.

SEVEN DAYS (Waggoner and Kemper, mgrs.);
Chicago, Ill., Jan. 9—Indefinite.

SEVEN DAYS (Waggoner and Kemper, mgrs.);
New York city Nov. 10—Indefinite.

SHEA, THOMAS E. (A. H. Woods, mgr.);
New Orleans, La., 5-9.

SOTHEHN, E. H. AND JULIA MARLOWE
(The Shuberts, mgrs.); Buffalo, N. Y., 4-9.

SPENDTHRIFT (Frederic Thompson, mgr.);
New York city April 11—Indefinite.

SPONNER, CECIL (C. E. Blaney's Amusement
Co., prop.); Grand Rapids, Mich., 3-6.

SQUAW MAN (Liebler and Co., mgrs.); Buf-
falo, N. Y., 4-9, Cleveland, O., 11-16.

ST. ELMO (Vaughan Glaser, mgr.); Pitts-
burgh, Pa., 4-9.

STAHL, BOB (Henry B. Harris, mgr.); Louis-
ville, Ky., 4-6, Indianapolis, Ind., 7-9.

STACE, FRANCES (David Belasco, mgr.); Chi-
cago, Ill., 23-April 9.

STEWART, MAY (J. E. Cline, mgr.); Hol-
lywood, Neb., 5, Minden 6, Hastings 7, Fair-
bury 8.

SUNNY SOUTH (J. C. Rockwell, mgr.); Gage-
town, Mich., 5, Cass City 6, Mayville 7,
Leverett 8, Millington 9

TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Enid, Okla., 5; Hutchinson, Kan., 6; Salina 7; Junction City 8; Concordia 9.

TRAVELING SALESMAN (Co. C; Henry B. Harris, mgr.): Frankford, Ind., 6.

TURNER, WILLIAM H. (Charles E. Blaney Management Co., mgrs.): Knoxville, Tenn., 4-9; Atlanta, Ga., 11-16.

TURNING POINT (Milwaukee, Wis., 4-9; Uncle Dave Holcomb (Wm. Lawrence, mgr.): Northampton, Mass., 5.

UNCLE HIBURN (Theo. Alton, mgr.): Corry, Pa., 4-6; Meadville 7-9.

UNCLE JOSH PERKINS: Austin, Tex., 5; Taylor 6; Rockdale 7; Waco 8; Mexia 11; Corsicana 12; Ennis 13; Terrell 14; Dallas 15; Ft. Worth 16.

UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Kansas City, Mo., 3-9; St. Joe 10-13; Omaha, Neb., 14-18.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Putnam, Conn., 3; New Bedford, Mass., 6; Brockton 7; Newport, R. I., 8; Fall River, Mass., 9.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Oswego, N. Y., 5; Cortland 6; Geneva 7; Canandaigua 8; Corning 11; Hornell 12; Oneida 13; Warren, Pa., 14; Jamestown, N. Y., 15; Meadville, Pa., 16.

VIA WIRELESS (Jules Murray, mgr.): Brooklyn, N. Y., 4-16; Paterson, N. J., 18-23.

WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 29-April 16.

WALSH, BLANCHE (A. H. Woods, mgr.): Newark, N. J., Mo., 4-9.

WARD, COMEDY (Hugh J. Ward, mgr.): Melrose, Victoria, May 1-28.

WARNER, H. B. (Lieber and Co., mgrs.): New York city Jan. 21-Indefinite.

WHERE THERE'S A WILL (Maurice Campbell, mgr.): Brooklyn, N. Y., 11-18.

WIDOW McCARTY (Ben Orner, mgr.): Stockport, W. Va., 5; Matto 6; Utica 7; Butler, Pa., 8; Upper Sandusky, O. 9.

WILDFIRE (Harry Doel Parker, mgr.): St. Paul, Minn., 3-9; Minneapolis 10-18.

WHITESIDE, WALKER (Lieber and Co., mgr.): Indianapolis, Ind., 4-9.

WHITE SQUAW, THE: Montgomery, Ala., 5; Pensacola, Fla., 6; Mobile, Ala., 7, 8.

WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city March 9-Indefinite.

WILSON, FRANCIS (Charles Frohman, mgr.): New York city Dec. 27-Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25-Indefinite.

ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23-Indefinite.

ALHAMBRA STOCK: Houston, Tex.—Indefinite.

ABVINE-BENTON (George R. Benton, mgr.): Indianapolis, Ind.—Indefinite.

ATHON: Portland, Ore.—Indefinite.

ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—Indefinite.

AUDITORIUM (Kansas City, Mo., March 12—Indefinite).

AVENUE THEATRE (Conness, Edwards and Both, mgrs.): Wilmington, Del., Aug. 23—Indefinite.

BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.

BAYONNE (E. F. Postwick, mgr.): Bayonne, N. J., Dec. 6—Indefinite.

BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—Indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BIJOU (B. C. Herndon, mgr.): Savannah, Ga.—Indefinite.

BIJOU (David R. Buffington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.

BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BROADWAY STOCK: Oakland, Cal.—Indefinite.

BUNTING, EMMA: Schenectady, N. Y., Jan. 10—Indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Calif.—Indefinite.

CALIFORNIA (Her. Smith, mgr.): Sacramento, Calif.—Indefinite.

COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.

CORNELL, HARRY (O. N. Crawford, mgr.): Butte, Mont., Sept. 26—Indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.

CRESCENT (Perry Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.

CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—Indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.

FORBES: Brooklyn, N. Y., Aug. 28—Indefinite.

FOREPAUGH (George Fish, mgr.): Cincinnati, O.—Indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.

GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.

GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—Indefinite.

GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.

GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.

GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—Indefinite.

GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.

GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.

HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—Indefinite.

HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.

HALL, DON C.: Cincinnati, O., Feb. 7-April 2.

HARCOURT COMEDY CO. (Chas. H. Harris, mgr.): Auburn, N. Y.—Indefinite.

HAYWARD GRACE: Rockford, Ill.—Indefinite.

HIMMELREIN'S YANKEE DOODLE STOCK (Geo. V. Haledau, mgr.): Superior, Wis.—Indefinite.

HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.

HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 20—Indefinite.

HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.

IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.

INDIANA (South Bend, Ind.—Indefinite.

IRVING PLACE (Burgarith and Stein, mgrs.): New York City Oct. 4—Indefinite.

KEITH (James E. Moore, mgr.): Portland, Me., April 19—Indefinite.

LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—Indefinite.

LEWIS-OLIVER STOCK (Otis Oliver, mgr.): Milwaukee, Wis.—Indefinite.

LYCUM: St. Joseph, Mo.—Indefinite.

LYRIC: Louisville, Ky.—Indefinite.

LYTTEL, BERTH: Albany, N. Y.—Indefinite.

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BUSTER BROWN (Eastern: E. A. Denman, mgr.); Paris, Ill., 5; Decatur, 6; Arcola 7; Charleston 8; Mattoon 9; Springfield 10-13; Peoria 14-16.

CAHILL, MARIE (D. V. Arthur, mgr.); Lynchburg, Va.; Norfolk 6; Richmond 7; Atlantic City, N. J., 8, 9; Baltimore, Md., 11-16.

CAT AND THE FIDDLE (Charles A. Selton, mgr.); Marion, Ill., 5; Centralia 6; Mattoon 7; Terre Haute, Ind., 8-10.

CHOCOLATE SOLDIER (F. G. Whitney, mgr.); New York city Sept. 18—indefinite.

COLES AND JOHNSON (A. L. Wilbur, mgr.); Middletown, Conn., 5; Hartford 6; Springfield, Mass., 7-9.

CRANE MUSICAL STOCK (Charles L. Crane, mgr.); Enid, Okla., Feb. 6—indefinite.

DANIELS, FRANK (The Shuberts, mgrs.); Kansas City, Mo., 3-9.

DUKE WHITTINGTON (The Shuberts, mgrs.); Pittsburgh, Pa., 4-9.

DOLLAR PRINCESS (Charles Frohman, mgr.); New York city Sept. 18—indefinite.

DRESSLER, MARIE (Lew Fields, mgr.); Philadelphia, Pa., Feb. 28—indefinite.

FIELDS, LEW (Lew Fields, mgr.); Boston, Mass., March 28-9; New York city 11-16.

FLIRTING PRINCESS (Mort H. Singer, mgr.); Chicago, Ill., Oct. 31—indefinite.

FOLLIES OF 1908 (Florence Ziegfeld, mgr.); Baltimore, Md., 4-9.

FOURTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.); Richmond, Va., 8; Norfolk 7, 8; Charlotteville 9; Brooklyn, N. Y., 4-9.

FOY, EDDIE (The Shuberts, mgrs.); Brooklyn, N. Y., 4-9.

FRENCH OPERA (The Shuberts, mgrs.); Atlantic City, N. J., 4-9.

GEAR, FLORENCE (Jules Murray, mgr.); Rochester, N. Y., 4-6; Syracuse 7-9.

GENEE, ADELINA (Klaw and Erlanger, mgrs.); Chicago, Ill., 20-April 9.

GIRL IN THE TAXI (A. H. Woods, mgr.); Chicago, Ill.—indefinite.

GIRL QUESTION (Eastern: David Seymour, mgr.); Woodstock, Ont., 5; St. Thomas 6; London 7; St. Catharines 8.

GIRL THAT'S ALL THE CANDY (B. M. Garland, mgr.); Virden, Man., 5; Brandon 6; Wawanesa 7; Elgin 8; Deloraine 9; Killarney 11; Boissevain 12; Cando 13; N. D., 14; Devils Lake 14; Lakota 15; Larimore 16.

GIRL WITH THE WHOOPING COUGH (Al. H. Woods, mgr.); Philadelphia, Pa., 4-9.

GLASER, LULU (The Shuberts, mgrs.); Chicago, Ill., March 28-April 9.

GODDESS OF LIBERTY (Mort H. Singer, mgr.); Philadelphia, Pa., 4-9.

GRAND OPERA (Oscar Hammerstein, mgr.); Boston, Mass., March 28-April 9.

GRAND OPERA (Metropolitan Opera Co., mgr.); Chicago, Ill., 4-23.

HARTMAN, FERRIS; Los Angeles, Cal., Oct. 17—indefinite.

HELL, ANNA (Florence Ziegfeld, Jr., mgr.); Fall River, Mass., 7; Worcester 8; Boston, Mass., 9; Boston, Mass., March 28—indefinite.

HOPPER, DE WOLF (D. V. Arthur, mgr.); Rochester, N. Y., 5, 6; Buffalo 7-9.

IN PANAMA (Al. Rich Co., mgrs.); Buffalo, N. Y., 11-16.

JANIS, ELSIE (Chas. B. Dillingham, mgr.); Omaha, Neb., 3-5; Lincoln 6; Sioux City, Ia., 7; Des Moines 8; Dubuque 9.

JOLLY BACHELORS (Lew Fields, mgr.); New York city Jan. 6—indefinite.

JUVENILE BOSTONIANS (B. H. Lang, mgr.); Kenmare, N. Dak., 5; Bowbells 6; Estevan, Sask., 7; Middle 8; Weyburn 9; Yellow Grass 10.

KING DODO (John Cort, mgr.); Savannah, Ga., 5; Charleston, S. C., 6; Augusta, Ga., 7; Columbia, S. C., 8; Spartanburg 12; Knoxville, Tenn., 11; Chattanooga 12; Nashville 13; Jackson 14; Memphis 15, 16.

KOLE AND DILL; San Francisco, Cal., Oct. 4—indefinite.

LITTLE JOHNSON (H. A. Morrison, mgr.); Crowley, La., 5; Lafayette 6; Morgan City 7; New Iberia 8; Opelousas 9; Alexandria 10; Baton Rouge 11; Natchez, Miss., 12; Brook Haven 13; Jackson 14; Yazoo 15; Vicksburg 16.

LOVE CURE (Henry W. Savage, mgr.); Cleveland, O., 4-9; Toronto, Ont., 11-13; Buffalo, N. Y., 14-16.

MAR'S NEW HUSBAND (Harry Scott, mgr.); Amboy, Ill., 5; Shabbona 6; De Kalb 7; Belvidere 8; Beloit, Wis., 9; Madison 10.

MERRY WIDOW (Eastern: Henry W. Savage, mgr.); Quebec, P. Q., 4, 5; Burlington, Vt., 6; Glens Falls, N. Y., 7; Kingston 8; Poultney 9.

MERRY WIDOW (Western: Henry W. Savage, mgr.); Los Angeles, Cal., 4-9; Bakerfield 10; Reno, Nev., 12; Ogden, U. S., 13; Salt Lake City 14-16.

METROPOLITAN OPERA CO.: Boston, Mass.—indefinite.

MIDNIGHT SONS (Lew Fields, mgr.); Baltimore, Md., 4-9; Washington, D. C., 11-16.

MISS MOLLY MAY (Bronch Chandier, mgr.); Rome, N. Y., 5; Amsterdam 6; New York city 8—indefinite.

MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.); Chicago, Ill., Jan. 16—indefinite.

MONEY AND THE GIRL; St. Paul, Minn., 3-6; Minneapolis, 7-9.

MONTGOMERY AND STONE (Charles B. Dillingham, mgr.); New York city Jan. 10—indefinite.

MOTOR GIRL; Philadelphia, Pa., March 28-9; NEWLYWEEDS AND THEIR BABY, THE (Geo. Gotts, mgr.); Toledo, O., 3-6; Dayton 7-9; Newark 11; New Philadelphia 12; Canton 13; Akron 14; Elizria 15.

POWER AND COHEN MUSICAL COMEDY (I. Kent Cohen, mgr.); Streator, Ill., March 21-16.

PRIMA DONNA, THE (Charles B. Dillingham, mgr.); Buffalo, N. Y., 4-6; Elmira 7; Syracuse 8, 9.

PRINCE OF TO-NIGHT (Ed R. Salter, mgr.); Los Angeles, Cal., 4-9.

RING, BLANCHE (Lew Fields, mgr.); New York city Feb. 10—indefinite.

SIDNEY, GEORGE (Al. Herman, mgr.); Richmond, Va., 4-9.

SKYLARK, A (Henry B. Harris, mgr.); New York city 4—indefinite.

SMART SET (Baron and Wiswell, mgrs.); Newark, N. J., 4-9.

SUPERBA (Edwin Warner, mgr.); Syracuse, N. Y., 4-6; Rochester 7-9.

TALK OF NEW YORK (Cohan and Harris, mgrs.); Newark, N. J., 4-9; New York city 11-16.

THREE TWINS (Jos. M. Gaffey, mgr.); Philadelphia, Pa., March 28-April 16.

TIME, THE PLACE AND THE GIRL (Eastern: H. H. France, prop.); Greenville, Miss., 5; Clarkdale 6; Jackson, Tenn., 7; Union City 8; Paducah, Ky., 9; Cairo, Ill., 10; Centralia 11; Edwardsville 12; Alton 13; Decatur 14; Lincoln 15; Streator 16; Aurora 17.

TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.); New York city Sept. 4—indefinite.

VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.); Duluth, Minn., 4-6; Superior, Wis., 7; Ashland 8; Ishpeming, Mich., 9; Hancock 11; Calumet 12; Marquette 13; Mequon 14; Green Bay, Wis., 15; Appleton 16.

WARD AND VOKES (E. D. Stair, mgr.); Norfolk, Va., 4-9.

WIDOW JONES (Arthur A. Lotte, mgr.); Ft. Scott, Kan., 5; Omaha, Neb., 6-9; Denver, Colo., 11-17.

WILSON, AL. H. (Sidney R. Ellis, mgr.); Minneapolis, Minn., 3-6; St. Paul 7-10; Duluth 11-13; Superior, Wis., 14; Ishpeming, Mich., 15; Hancock 16.

YANKEE PRINCE (Cohan and Harris, mgrs.); Boston, Mass., 4-6.

MINSTRELS.

DUCKSTADER'S, LEW; Buffalo, N. Y., 4-9; DUMONT'S (Frank Dumont, mgr.); Philadelphia, Pa., Oct. 10—indefinite.

EVANS' HONEY BOY MINSTRELS (J. B. Isaacs, mgr.); Washington, D. C., 4-9.

FIELD'S (Al. G. Field, mgr.); Boulder, Colo., 5; Greeley 6; North Platte, Neb., 7; Kearney, Neb., 9; Lincoln 9; Omaha 10, 11; St. Joe, Mo., 12; Des Moines, Ia., 13; Marshalltown 14; Waterloo 15; Dubuque 16.

FOX LONE STAR (Roy E. Fox, mgr.); Humble, Tex., 4-6; Tenaha 7-9.

GEORGIA TROUBADOURS (Wm. McCabe's); Henning, Minn., 5; Deer Creek 6; Wadens 7; Seelye 8; Menahem 9.

GUYS NOVELTY (Mrs. A. L. Guy, mgr.); Rockford, Ill., 4-6; Wilkes-Barre 7-9.

RICHARDS AND PRINGLE'S; Princeton, Ky., Paducah 6; Marion, Ill., 7; Du Quoin 8; Centralia 9; East St. Louis 10-12; Edwardsburg 14; Alton 15; Litchfield 16.

VOGEL'S (John W. Vogel, mgr.); Celina, O., 5; New Bremen 6; St. Marys 7; Ottawa 8; Lima 9.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.); Kansas City, Mo., 4-9; St. Louis 11-16.

AVENUE GIRLS (Lou Culin, mgr.); Chicago, Ill., 4-9.

BEHMAN SHOW (Jack Singer, mgr.); Hoboken, N. J., 4-9; New York city 11-16.

BIG REVIEW (Henry P. Dixou, mgr.); Brooklyn, N. Y., March 28-9; New York city 11-16.

BOHEMIANS (Al. Lubin, mgr.); Albany, N. Y., 4-8; Troy 7-9; Jersey City, N. J., 11-13; Paterson 14-16.

BUDS (Weber and Bush, mgrs.); Brooklyn, N. Y., March 28-9; New York city 11-16.

BUDDY AND ROSENTHAL (E. M. Rosenthal, mgr.); Brooklyn, N. Y., 4-12.

BRIGADIERS (Wash. Martin, mgr.); Cleveland, O., 11-16.

BROADWAY GAITY GIRLS (Louis J. Oberwath, mgr.); Toronto, Ont., 4-9; Buffalo, N. Y., 11-16.

CENTURY GIRLS (John Moynihan, mgr.); Cincinnati, O., 4-9; Chicago, Ill., 11-16.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.); Paterson, N. J., 4-6; Jersey City 7-9; Boston, Mass., 11-23.

COLLEGE GIRLS (Spiegel Amusement Co., mgrs.); Boston, Mass., 4-9; New York city 11-16.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.); New York city 4-9; Albany, N. Y., 11-18; Scranton 14-16.

COZY CORNER GIRLS (Sam Robinson, mgr.); Montreal, P. Q., 4-9; Toronto, Ont., 11-16.

CRACKERJACKS (Harry Leon, mgr.); New York city 9; Philadelphia, Pa., 11-16.

DAINTY DUCHESS (Weber and Bush, mgrs.); Albany, N. Y., 4-6; Schenectady 7-9; New York city 11-16.

DREAMLANDS (Ray Grock, mgr.); Pittsburgh, Pa., 4-9; Washington, D. C., 11-16.

DUCKLING'S (Frank Calder, mgr.); Scranton, Pa., 4-6; Wilkes-Barre 7-9; Paterson, N. J., 11-13; Jersey City 14-16.

EMPIRE (Jess Burns, mgr.); St. Paul, Minn., 4-9; St. Joe, Mo., 14-18.

FADS AND FOLLIES (Charles R. Arnold, mgr.); Wheeling, W. Va., 4-6; Columbus, O., 7-9; Toledo 11-16.

FASHION PLATES (Harry Montague, mgr.); Minneapolis, Minn., 4-8; St. Paul 11-16.

FAY FOSTER (John Grievs, mgr.); Wilkes-Barre, Pa., 4-6; Scranton 7-9; Albany, N. Y., 11-15; Troy 14-16.

FOLLIES OF THE DAY (Barney Gerard, mgr.); Indianapolis, Ind., 4-9; Louisville, Ky., 11-16.

FOLLIES OF NEW YORK AND PARIS (Joe Hurley, mgr.); Cincinnati, O., 4-9; Louisville, Ky., 11-16.

FROLICOME LAMBS (T. E. Block, mgr.); Washington, D. C., 4-9; Baltimore, Md., 11-16.

GAETY GIRLS (Pat White, mgr.); New York City 4-9; Brooklyn, N. Y., 11-23.

GAY MASQUERADES (Harry Hill, mgr.); Philadelphia, Pa., 4-9; Newark, N. J., 11-16.

GINGER GIRLS (Hurtig and Seaman, mgr.); Louisville, Ky., 4-9; St. Louis, Mo., 11-16.

GIRL FROM HAPPYLAND (Lou Hurtig, mgr.); Minneapolis, Minn., 4-9; Milwaukee, Wis., 11-16.

GOLDEN CROOK (Jacobs and Jorman, mgrs.); Baltimore, Md., 4-9; Washington, D. C., 11-16.

HASTINGS (Harry Hastings, mgr.); Chicago, Ill., 4-10.

IMPERIAL (Sam Williams, mgr.); St. Joe, Mo., 11-16.

IRWIN'S BIG SHOW (Detroit, Mich., 4-9; Chicago, Ill., 11-16).

JESEY LILIERS (Wm. S. Clark, mgr.); Toronto, Ont., 4-9; Rochester, N. Y., 11-16.

JOLLY GIRLS (Richard Parton, mgr.); Troy, N. Y., 4-6; Albany 7-9; Montreal, P. Q., 11-16.

KENTUCKY BELLES (Robert Gordon, mgr.); St. Louis, Mo., 4-9; Indianapolis, Ind., 11-16.

KICKERBOCKERS (Louis Robie, mgr.); Schenectady, N. Y., 4-6; Albany 7-9; Boston, Mass., 11-16.

LADY BUCCANEERS (Harry Strause, mgr.); Milwaukee, Wis., 4-9; Minneapolis, Minn., 11-16.

LID LIFTERS (H. S. Woodhill, mgr.); Washington, D. C., 4-9; Wheeling, W. Va., 11-15; Columbus, O., 14-16.

LYRIC STOCK BURLESQUE (Ed B. Franks, mgr.); Seattle, Wash.—indefinite.

MARSTICKS (Fred Irwin, mgr.); Chicago, Ill., 4-9; Cincinnati, O., 11-16.

MARATHON GIRLS (Phil Sheridan, mgr.); Cleveland, O., 4-9; Columbus 11-15; Wheeling, W. Va., 14-16.

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